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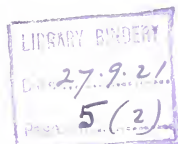
BULLETIN
OF THE
PENNSYLVANIA MUSEUM

MEMORIAL HALL, FAIRMOUNT PARK

PHILADELPHIA

VOLUME VIII

JANUARY, APRIL
JULY AND OCTOBER
1910



R47,841

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BULLETIN

OF

THE PENNSYLVANIA MUSEUM

January, 1910

EIGHTH YEAR

Number 29

COPTIC TAPESTRIES

A small but extremely good collection of Coptic textiles forms a valuable part of the Museum's collection. The specimens come for the larger part from the Christian cemetery of Akhmim, upper Egypt, the ancient Panopolis of the Greeks, where in 1884 many burials of Roman and Byzantine times were opened, yielding an enormous number of garment and tapestry fragments and even entire garments. All range from the first or second to the eighth centuries of the Christian era. The Rev. Walter Lowrie some years ago read a paper before the Archaeological Institute of America on "Greco Roman Textiles,"⁽¹⁾ in which he called attention to the enormous importance of these garments in their bearing upon the study of ecclesiastical vestments. At first they were rather neglected by scholars, being regarded by them as representing merely a provincial industrial art. But Mr. Lowrie was among the first to realize "that they represent the cosmopolitan art and costume of the Roman Empire during this whole period. They have, therefore, the very greatest interest, whether for the technical study of the textile art among the Romans (materials of linen, cotton, wool and silk being found in the greatest abundance and variety or for the study of dress, both classical and Byzantine, and incidentally for the origin of ecclesiastical vestments), or finally, for the study of decorative art as exhibited in the tapestries and silk embroideries which decorate most of the garments."

It has been shown that designs on these textiles constitute the patterns seen on the conventional low-reliefs which were common from the fifth to the eleventh centuries, and which, during the greater part of this period, were almost the only exponents of the sculptor's art. A volume would not exhaust the suggestive questions brought up by these textiles. Their range covers approximately eight centuries—that is, from the second to the tenth of our era. Although the Christian Copts eventually ceased to mummify their dead, having now held out to them the hope of the resurrection of the body, they continued to dress them in garments often remarkable for the beauty of the embroidery or tapestries with which they are trimmed; such, for instance, as those in the Museum reproduced here, which are the gift of Mrs. John

⁽¹⁾A short abstract of this is given in the *Journal of the Archaeological Institute of America*, VII. 76, January-March, 1903.

Harrison. It would seem that natron was sprinkled over the bodies in many cases, for some of the garments are covered with natron crystals. The dead appear to have been dressed in their best. The head was provided with a cap or band, and was at times resting on a pillow. The body wore a tunic; on



COPTIC TAPESTRIES
Vth to Xth Century, A. D.

the feet were sandals or shoes. The head, breast, arms and fingers were laden with ornaments. Rank was indicated by inscribed wooden tesserae or tags, the man's tools, often buried with him, also indicating his profession. The body was entirely covered with linen and laid on a board and thus deposited in

the earth about five feet deep. There seems to have been no mound indicating the grave.

The span of time covered by the use of these textiles is variously estimated. The Rev. Walter Lowrie, above quoted, gives from the second to the eighth centuries as the period covered by them. According to Forrer,⁽²⁾ the foundation of the Cemetery of Akhmim may be dated the second century, A. D., and the date for the decay of the best art is sought at the end of the seventh or during the eighth century. Gerspach, the Director of the National Manufactory at Gobelins,⁽³⁾ says of a piece of cloth in the Gobelins Museum, the threads and the woof of which are of pure silk, that it must belong to a period subsequent to the eighth century, as silk does not appear in Egypt prior to that time. It may, then, be regarded as fairly agreed upon that the tapestries found at Akhmim, Upper Egypt, cover a period of some eight centuries or more, from the second to the tenth. Gerspach says:

"It is most probable that the Copts continued during some centuries to produce a manufacture in which they excelled. They doubtless worked at those thousands of pieces representing the great men of Islam, reproducing towns, landscapes, animals, in the possession of the Khalif Mostanser-Billah which were burned in Cairo in 1062 with the immense treasures accumulated in the repository of the Standards." Of the character, style, design and antiquity of Coptic textiles, this learned authority says:

"The style is more or less pure, but constantly evinces a great liberty of composition and of make. It is exempt from minutiae and subtleties, even when the artist's intention is not clear. When he does not cling to Roman decoration or to Oriental art, he is original. The work has a character of its own, a peculiar savor, whether the specimen is as fine as our laces or thick and coarse like the textiles of the inferior races. It, therefore, constitutes in a popular and intimate expression a special style that will perhaps soon be known as 'the Coptic style.' Indeed at the first glance one recognizes antiquity in the most simple pieces, which also are the most ancient. As a rule, those are of purple or brown color with light threads of ecru flax. The design is summary, clear, sober, well combined, harmonious, of great plastic frankness, in the style that eventually heraldic art will adopt. Naturally it is more feeble in the execution of the human figure than in the drawing of ornament. for the workman with his shuttle could not as easily trace his lines as could the ceramist with his brush. We must excuse the Coptic artisans, their successors in all times and in all countries having, like them, committed the same faults of drawing."

An entire garment of linen, decorated with purple inlays outlined with light threads of ecru flax, is in the collection of the Pennsylvania Museum.

The polychrome tapestries, such as three of those here illustrated, are usually later than the first described series, of which the Museum also possesses good examples, and do not appear earlier than the fourth century. But it is important to take note of the fact that certain primitive models were not dropped and that they are found in the modern textiles of the lower Danube

(2) *Die Gräber und Textilfunde vom Akhmim Panopolis*, Strasburg, 1890.

(3) *Les Tapisseries Coptes*, p. 2, Paris, 1890.

region and of the East. Up till the fifth century, according to Gerspach, the design is still clear and legible. After this, an inferior series comes in. The lines are complicated and the forms become thick, and while the decoration still follows the old spirit, the figures are feeble. With the following centuries we fall into a relative decadence, although less profound than is that of mosaic in the seventh century. The human shape is twisted, shortened, the heads are animal-like; the animals are deformed and fantastic, provided with all kinds of tentacles. They are transformed into ornament. Flowers even are no longer purely ornamental or conventional—certain motives are incomprehensible. But the ornament, which survives better, presents always interesting combinations; and even amid their faults, the Copts continue to prove themselves decorators.

While silk, as we have already seen, was not known to Egypt in early times, and, according to Gerspach, dates there only from about the eighth century A. D., it was quite common in Greece and Rome at the end of the second century of our era. In the early centuries rich persons were wrapped in royal cloth made wholly of silk. When Pisentius, Bishop of Coptos, and his disciple, John, took up their abode in a tomb in the mountain of "Tchemi," that is, the Acropolis of Thebes, they found it filled with a number of mummies, the names of which were written on a parchment-roll which lay close by them. The monks took the mummies and piled them up; the outer coffins were very large and the coffins much decorated. The first mummy near the door was of great size, and his fingers and toes were bandaged separately. The cloths in which the man was wrapped were entirely of silk.⁽⁴⁾ The monk who wrote the account described what he saw. The huge outer coffins denote a late period. The toes and fingers thus bandaged separately are a late Roman custom.

Although as early as 1646 Greaves, in his "Pyramidographica," had declared that mummy bandages, or as he called them "ribbands," were of linen, considerable difference of opinion and no little discussion has existed on the subject until Mr. Thomson, after some years of study in the course of which he employed Mr. Bauer, of Kew, to make microscopic examination of some four hundred specimens, finally in 1834 settled the question by publishing his results in "The Philosophical Magazine."⁽⁵⁾ It was shown that, as stated by the Father of History (Herodotus, Book II.), mummy bandages are invariably of flax.⁽⁶⁾ The Egyptian word for byssus was "Shens"; common words for linen were "mak, mennui, nu."⁽⁷⁾ The material was an important manufacture in Egypt and an article of export. Wonderfully fine specimens of textiles have been found. At Thebes was found, it is said, a piece with one hundred and fifty-two threads in the warp and seventy-one in the woof, and Wilkinson

(4) Amélineau "Études sur le Christianisme en Egypte," p. 143.

(5) IIIrd Series, Vol. V., No. 29, November, 1834. An account will be found in Budge's "Mummy," p. 190, University Press, Cambridge, 1893.

(6) "Fine cloth, however, was sometimes made of cotton. The alternate fibre of cotton under the microscope is a transparent tube without joints, flattened so that its inner surfaces are in contact along its axis. That of flax is a transparent tube joined like a cane, and not flattened nor spirally twisted."

(7) Budge, *loc. cit.*

(Ancient Egyptians, III., 165), mentions a specimen which had five hundred and forty threads in the warp and one hundred and ten in the woof.⁽⁸⁾

The entire subject was carefully gone over and studied toward the middle of the last century by Yates in "Textrinum Antiquorum"⁽⁹⁾ and a résumé of the conclusions then reached is given in Budge's "Mummy." "Apu"—i. e., Akhmim—was the centre of the linen industry, but it is likely that other cities also possessed large linen factories.

There was a fashion in mummy wrapping, as in other things, the length and breadth of the strips varied according to period and taste. In early times after linen was used, the dead were enshrouded in sheets, then with the new Empire came the fashion of bandages, and as early as the reign of King Amenhotep III. texts were inscribed on the linen either in hieroglyphics or hieratic (cursive) characters, often adorned with vignettes from the Book of the Dead. After the XXVI Dynasty, that is, B. C. 670, only hieratic texts appear, with a vignette at the top of each column, and the bandages are often very coarse in texture. In Greek times, after B. C. 323, the outer bandages are decorated with gods, etc., in gaudy colors. Hundreds of yards of bandages were sometimes used. Some are ended with a fringe, and some have selvedges. Their length varies from three feet to thirteen feet, and their width from two to four and a half.

The linen industry continued to be prosperously carried on in Egypt until the twelfth century of our era, but by this time the elaborate embroideries and tapestry borders which interest us at present had been evolved, had reached their highest artistic level and entered upon their decadent stage. S. Y. S.



OLD DOOR-KNOCKERS

The literature of door-knockers is exceedingly meager and the standard encyclopedias are singularly silent on this subject. It has been generally supposed that the knockers used in this country were produced in England, but the majority of them are so different in character from those found on English houses that it is now thought that many of these distinctive patterns were made in the United States. In several places in Connecticut and other parts of New England, brass casting was carried on previous to the beginning of the nineteenth century. We know that brass candlesticks, andirons and other small objects were cast in this country and it is reasonable to suppose that door-knockers also, which at one time were in great demand in all sections of the Eastern States, were manufactured at the same establishments.

The door-knockers found on old American houses are usually simpler in form and decoration than those used in European countries, which latter

⁽⁸⁾ Cf. Letters of de Fleury to Déveria "Les Étoffes Égyptiennes," Rev. Arch. XXI., pp. 271-221-1870.

⁽⁹⁾ London, 1843. In this (p. 250) he had a map showing the divisions of the ancient world, in which sheep's wool, goat's hair, hemp, cotton, silk, beaver's wool, camel's wool, camel's hair and linen are found, and in this table the only district where linen was made in antiquity besides Egypt were "Colchis, Cinyps, and a district near the mouth of the Rhine."



OLD BRASS DOOR-KNOCKERS
Probably American

are more ornate and elaborate in design, being modeled in the forms of animals' heads, cupids, figures and wreaths of flowers. In some countries, as in Germany and Italy, these door furnishings are large and massive and, as a rule, are made entirely of iron, but occasionally of bronze.

Colonial doorknockers may be divided into two classes:

1. Those combined with name plates.
2. Those without name plates.

They are made of iron, of brass, or a combination of the two. When it is desired to engrave a name on an iron knocker, a brass plate is inserted for the purpose, since the latter metal is more suitable, on account of its comparative softness, for engraving than iron. The combination of the yellow metal with the black often produces a pleasing and ornamental effect. While the majority of doorknockers used in this country belong to the first named variety, only a small percentage of those preserved in collections bear the names of the owners.

Among the earliest forms of American knockers are severely plain, horizontally rectangular plates of iron, with swinging semi-circular drops. Some of them have name plates of brass inserted in the centres. Other Colonial brass knockers frequently met with, of the first class, are cast in the forms of urns,

eagles, shields, and various conventional and nondescript patterns, more or less graceful in outline.

To the second class belong those which are modeled in the forms of heads of men, women, lions and other animals, which are frequently provided with separate bosses, against which the drops are made to strike. Others are in the form of pendant hammers, pivoted at the upper ends.

There are in the Pennsylvania Museum numerous door-knockers which were produced in Europe. Among these are several ornate designs of Italian workmanship. A pair of massive bronze knockers modeled with the arms of the Medici family,



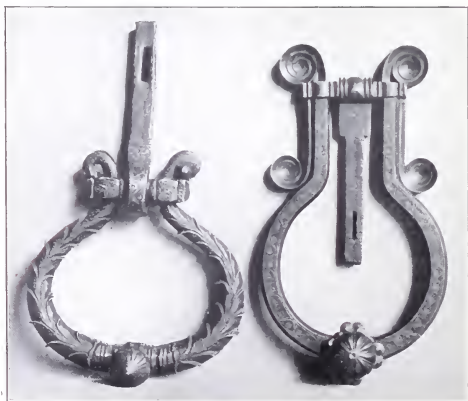
OLD FLORENTINE
Bronze Door-Knocker



OLD ITALIAN
Bronze Door-Knocker



OLD ITALIAN
Bronze Door-Knockers



OLD SWEDISH
Wrought Iron Door-Knockers

supported by two graceful cupids and swinging from grotesque heads, illustrate an old pattern which has been extensively reproduced in recent years. Two old Swedish wrought iron knockers, of "Jews'-harp" form, are good examples of artistic modeling. Two of the best designs in the collection are in the forms of demi-female figures, while a third represents two dolphins, supporting a lion's head, all three being of bronze, of Italian origin, and dating probably from the early part of the eighteenth century.

As the demand for antique door-knockers is far in excess of the supply, many modern reproductions and imitations have been placed upon the market. Some of these are sold without intent to deceive, either as copies of old forms or original patterns, designed to fill the needs of modern housebuilders. But there are others which have been cast from rare old European models which are purposely intended to deceive the unwary. Of this nature is a ten-inch bronze knocker, elaborately modeled at the top with draped urn and scroll work, beneath which is an oval name plate with a swinging drop, representing a wreath of flowers, which has been carefully dented and polished to simulate age, and chemically treated to imitate verdigris and iron rust. This pattern is now being manufactured in large numbers in a New England town, and examples will be found in curiosity shops in various sections of the country, posing as genuine antiques. Although hundreds have been placed upon the market, there is perhaps but a single example in this country which is genuine, and that is the one which served as the model for these numerous reproductions. This design did not originate in the United States, although it has been recently described and figured in several magazine articles as an American device. It is of European origin and probably came from France. The price of these modern copies varies from three to fifteen dollars, according to the number of dealers through whose hands they have passed. It is safe to assume that every one of these that is offered for sale in American shops is a worthless counterfeit.

One of the legitimate provinces of art museums, in this age of sham and imitation, is the protection of the people against imposition, by educating them to distinguish between genuine old productions and the valueless modern counterfeits which are found everywhere.

E. A. B.



CARVED WARDROBE

Among the recent accessions to the Museum is an interesting old wardrobe, or press, which bears the date 1737. The decoration is carved in low relief and consists of vine-work, with heart (enclosing the date), tulip, dahlia, and other conventional floral motives. The character of the workmanship, considered in conjunction with the employment of motives and devices which occur abundantly on the slip-decorated pottery and iron-work of the Pennsylvania-Germans, would seem to indicate that this piece was made in Eastern Pennsylvania. The Pennsylvania-Germans decorated much of their home-made furniture, particularly their wedding chests, with paintings in gaudy colors, using principally soft woods and plain surfaces. This exceptional piece is of particular interest as suggesting the combined influence of the Flemish and English cabinet makers. At first glance the work recalls the intaglio-

carved decoration of the English oak period, but in reality it is totally different, as it stands out entirely in low relief, without any carving below the surface. While the front paneling is made of chestnut wood, the shelves inside are of the hardest oak, all apparently being of the same age, the soft wood having been selected because it could be more easily carved, while the hard wood was sawed into boards for shelving.



CARVED CHESTNUT WARDROBE
With Date, 1737
Probably Pennsylvania-German

The carved decoration, while rather clumsily executed, possesses a charm not to be found in the more conventional work of the European cabinet makers of the same period. The hinges and key-hole escutcheons, of hand-wrought iron, are of the same age. It has been presented by Mr. John T. Morris.

EARLY FRENCH ENAMELS

Among the earlier painted enamels, in the Limoges style, are some which bear the signature of Monvaerni, a painter about whom nothing seems to be known. His work, however, is characteristic, and once seen can readily be recognized. The late Mr. William M. Laffan, of New York, an authority on enamels, when visiting this Museum in July last, recognized in the Bloomfield Moore collection a pair of panels labeled "Old French," which he unhesitatingly pronounced to be the work of this artist, which dates back probably to the latter part of the fifteenth century, the subjects being "The Entombment" and "The Ascension." The former is here illustrated.



LIMOGES ENAMELS
Attributed to Monvaerni
Late Fifteenth Century

The colors of the enamels, which are dull and subdued in tone, include an opaque, medium blue, transparent golden browns, clarets and greens. The flesh of all the figures is painted in white, and the effect of gold in the aureole surrounding the risen Saviour's head is produced by the bright copper showing through a colorless enamel.

A RARE PERSIAN PLAQUE

The Museum has acquired a large Persian plaque of the seventeenth century, covered with the rare and highly prized celadon, or martabani glaze, which is believed to be the finest example of its kind in this country.

The word "Celadon" has come to be extensively used to indicate a sage-green or sea-green color, which is found on stoneware and porcelain produced in China, and pottery made in other eastern countries. It was derived from the name of a character in a pastoral romance, entitled "L'Astree," written by



LARGE POTTERY PLAQUE

Celadon, or Martabani Glaze With White Pate-sur-Pate Tiles
 White Star With Blue Design
 Persian Seventeenth Century

Honoré d'Urfé early in the seventeenth century. Cèladon, a shepherd, was represented on the stage in a grayish-green costume, of the same tone as the ancient green-glazed wares to which reference has been made.

The Chinese name for this peculiar green glaze is *ch'ing t'zu*, while the Japanese call it *seiji*. The Arabs and Persians have given it the name "Martabani," for the reason that the ware of this character was originally supposed to have been made at Martaban, in ancient Siam.

Cèladon stoneware was produced extensively at several places in China during the Sung (960-1279) and subsequent dynasties—at K'ai-fêng-fu, in Honan; at Lung-ch'uan-hsien; at Ch'u-chou-fu, in the province of Chekiang; at Liu-t'ien; also in Corea and Siam, and more recently in Canton and Ching-tê-chên, China, and in Japan.

Many theories have been advanced as to the origin of this so-called "green porcelain," which, in the middle ages, found its way into every corner of the Old World. Learned writers have produced exhaustive treatises to prove that it was of Arab manufacture, or that it was produced at Martaban, or other places. It apparently never occurred to these theorists that they could learn the truth by approaching the subject in a more direct way, by studying the composition of the wares themselves. Such an investigation would have convinced them that the heavier and harder pieces of vitrified stoneware could only have been made by the Chinese potters, and that the soft, porous pottery, covered with a seemingly similar glaze, originated in Persia. Further investigation would have revealed the fact that the glazes of these two varieties are of a totally different nature, that of the Chinese ware being of a porcelaneous character, while the coating of the Iranian product is a true silicious glass, almost identical, except in the coloring, with the cupreous glazes of the Egyptian Ushabti, or sepulchral figures.

As early as the end of the twelfth century the belief became current in India that dishes of this green-glazed ware would fly into pieces when touched by poisonous liquid; in Persia, at a later date, popular superstition invested it with a mystic quality whereby it would change color at the contact of poisoned food. In India and Borneo the same ware, under the name of *Gudji Blanga*, was supposed to possess medicinal virtues, and the puissant property of warding off evil spirits.

So-called cèladon glaze, while applied by the Chinese potters indiscriminately to stoneware, pottery, and, at a later period, to true porcelain, is most pleasing when used as a glaze for the softer bodied wares. White porcelain shows through the tinted glaze and gives it a paler and harder appearance, but when used on pottery the full rich quality and color tone of the glaze appear to the best advantage.

While it has been stated that large quantities of "Martabani," or green-glazed pottery, were produced in former centuries in Persia, examples of Iranian ware of this variety are now exceedingly rare. The peculiar tint is particularly adapted to glass glaze, which was used by the Persians to coat their soft, buff-colored earthenware.

The plaque recently placed on exhibition in the Museum collection measures eighteen inches in diameter. In the centre is a reserved white eight-pointed

star of the size and shape of a Persian tile, bearing a blue design representing a conventional dragon. The remainder of the surface is covered with a deep celadon glaze on which are white *pâte-sur-pâte* paintings of conventionalized carnations and leafage. The marly, or rise, of the dish is corrugated or ribbed. The combination of these three styles of decoration in one piece—Martabani glaze, overdecoration of *pâte-sur-pâte*, or white slip tracteries, and underglaze blue painting on white ground—is one of the rarest to be found on old Persian pottery.

E. A. B.



NOTES

RELABELING—The printing of the new labels for the collections of Chinese porcelains has been completed.

EXCHANGES—Arrangements have been perfected for the exchange of publications with all of the prominent museums in this country and Europe, and the Museum library will receive copies of everything published by these institutions hereafter. Already a large amount of literature has been received.

NEW PUBLICATIONS—A revised edition of the *Museum Guide* has been prepared and is now in press. This new handbook has been made necessary by the extensive changes which have been made in the arrangement of the collections during the past year.

A new series of Souvenir Post Cards is also in course of preparation and will soon be issued.

NEW CASES—The Museum carpenter has finished two additional exhibition cases of large size, in which the Chinese and Japanese lacquers have been installed.

NEW MEMBERS—Since the appearance of the October number of the BULLETIN, new members have been elected, as follows:

LIFE MEMBERS

MRS. JOHN JOSEPH ALTER	R. WINDER JOHNSON
SAMUEL P. AVERY	JAMES J. RYAN
B. FRANK CLAPP	

ANNUAL MEMBERS

HERBERT L. CLARK	MRS. WESTRAY LADD
MRS. EDWARD COLES	JAMES LAUGHLIN, JR.
MRS. J. W. COLES	MISS MARION W. MARTIN
NEVILLE B. CRAIG	JAMES PETERS
MISS MARY A. DOBBINS	CHARLES E. PUGH
NELSON Z. GRAVES	MRS. JOHN REILLY
MRS. CHARLES HACKER	HENRY VAN BEIL
JAMES P. HENDERSON	HON. JOHN WANAMAKER
W. E. HERING	FREDERICK WEBER
HORACE C. JONES	

STUDENTS' WORK—The exhibit of applied art executed by students of the School connected with the Museum, which is installed in the North Vestibule, has been considerably augmented and greatly improved by the retirement of a part of the collection and the substitution of later work.

. . .

PAPER MONEY—A large and important collection of Colonial and Continental notes is in course of arrangement, which will be installed at an early day in the Coin Room.

. . .

SCHOOL NOTES—Numerous additions have been made to the permanent display of the School at the State Educational Museum at Harrisburg, chiefly collections showing the sequence in processes of deriving decorative suggestions from nature, and of developing ideas of form and ornament for practical design and construction, and a large exhibit of original designs for interior decorations, stained glass, wall paper, lace, etc., stencils, plant analysis, and photographs of craft work, pottery, metal and furniture, has been sent to the National Society for the Promotion of Industrial Education in Milwaukee, Wis.

Under the auspices of the Alumni Association of the Pennsylvania Museum and School of Industrial Art, Miss Edith Pritchard, of Rome, lectured to the members and the students of the School, Monday evening, November 29th, on "The Golden House of Nero." Miss Pritchard is a student of the American School of Archaeology in Rome, lecturing in this country for the first time.

The Association has also secured Mr. Raymond Duncan, who has made important discoveries in the field of Hellenic music and the Arts and Crafts, to lecture here on the evening of January 5th upon his work in the revival of the minor arts in Greece, where he has been living for some years. Mr. Duncan is an American returning to his country for the purpose of awakening an interest in Hellenic culture. The theme chosen by the Association for his talk at the School is the one most closely related to the subjects studied here, but the element of music and of expressive posture will also be considered.

Miss Florence Hay, a member of the Illustration Class, won the prize offered for a book cover by the Milton Bradley Co. to Art students throughout the United States.

Mr. J. Bunford Samuel has presented ten fine prints of lace from the Cluny Museum, Paris, for the use of the class in design.

The annual meeting of the Alumni Association of the School, for the election of officers, and other business, was held December 11th. Mr. M. Lawrence Blumenthal gave a comparison of his past year's study in Europe with his course here, and a reception was given to all new pupils who have entered the Art Department this season. At this meeting announcement was made of the scholarship established by Mr. William Keehmlé Ramborger, in memory of his sister, Mrs. M. Theresa Keehmlé, which is to be awarded annually by the Board of Trustees to an associate member for advanced study. This is the second scholarship endowed for this purpose, the first being the Charles Godfrey Leland scholarship, presented by Mrs. John Harrison, which has enabled several students to complete their graduation courses.

ACCESSIONS

October—December, 1909

CLASS	OBJECT	HOW ACQUIRED
ANTIQUITIES	Silhouette, Paper, Profile of Thomas Zell, Philadelphia, c. 1820	Given by Miss Hannah A. Zell.
	Spice Box, Tin, Japanned, Red and Gold Decoration, England, c. 1820	Given by Miss Hannah A. Zell.
ARMS AND ARMOR	Spear, Steel, Black and Gold Lacquer, Japan, Modern	Given by Mr. T. Broom Belfield.
	Suit of Armor, Metal, Lacquer and Silk, Japan, 19th Century	Given by Mr. T. Broom Belfield.
CERAMICS	Plate, Porcelain, Made by Minton & Company, Stoke-on-Trent, England, c. 1870	Given by Mr. John W. Pepper.
	Bowl, Pottery, Crude Decoration in Black, Made by Pueblo Indians, U. S., c. 1875	Given by Miss Hannah A. Zell.
	Brick, Clay, Made by Chambers, Bro. & Company's Model Brick Machine, at the Great Central Fair	Given by Miss Hannah A. Zell.
	Cup and Saucer, Porcelain, So called "Lowestoft" Style, China, c. 1800	Given by Miss Hannah A. Zell.
	Cup and Saucer, Stoneware, Commemorative of the Boston Tea Party, Made at the Glasgow Pottery, Trenton, N. J., 1873	Given by Miss Hannah A. Zell.
	Tea Pot and Sugar Bowl, Pottery, Pink and Gold Decoration, Made at the Glasgow Pottery, Trenton, N. J., 1886	Given by Miss Hannah A. Zell.
	Saucer, Pottery, Figure Decoration	Given by Miss Hannah A. Zell.
	Mug, Pottery, Printed Portrait of Capt. James Lawrence, U. S. N., Liverpool, England, c. 1814	Bought—Anglo-American Pottery Fund.
	Figure, Pottery, God Shu, Egypt, Late Period	Bought
	Plaque, Pottery, Glass Glazed, Centre in Form of Eight-pointed Tile, on Chaldan Ground, Persia, 17th Century	Bought—Special Museum Fund.
FURNITURE	Wardrobe, Chestnut, Carved in Low Relief, Probably Pennsylvania-German, Dated 1757	Given by Mr. John T. Morris.
GLASS	Pitcher, White, Diamond Pattern, Made by Baron Henry William Stiegel, Manheim, Pennsylvania, c. 1770	Given by Miss Hannah A. Zell.
	Alabastron, Sapphire Blue, Phocæa, c. 1000 B. C.	Bought—Annual Membership Fund.
	3 Bottles, Iridescent Patina, Phocæa, c. Third Century B. C.	Bought—Annual Membership Fund.
JEWELRY	Cameo, Shell, Carved Head of a Bacchante, Italy, c. 1875	Given by Miss Hannah A. Zell.
MUSICAL INSTRUMENTS	Piano, Mahogany, Made by Charles Albrecht, Philadelphia, c. 1790	Given by Mrs. Eliza Warner Engard.
NUMISMATICS	Coin, Silver, 2-Real Piece, Spain, 1718	Given by Mr. E. W. Patterson.
	Medal, Bronze, Commemorative of the Third Centenary of the University of Oviedo, Spain, 1908	Given by the University of Oviedo.
TEXTILES	Gown, Silk, Buff, U. S. Person of c. 1830	Given by Mrs. Grace E. Miller.
	Fichu, Linen, Embroidered, U. S., Old	Given by Miss Hannah A. Zell.
VEHICLES	Palanquin, Wood, Black Lacquer with Gold Decoration, Japan, 18th Century	Given by Mr. T. Broom Belfield.
BOOKS	English Seals, by L. H. Bloom	Given by Prof. Charles E. Dana.
	Inquiry Into the Difference of Style Observable in Ancient Glass Paintings, by Charles Winston, 2 vols.	Given by Mr. John T. Morris.

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

April, 1910

EIGHTH YEAR

Number 30

EXAMPLES OF "DINANDERIE" IN THE BLOOMFIELD MOORE COLLECTION

Among the many valuable objects included in the collection given by Mrs. Bloomfield Moore to the Pennsylvania Museum and School of Industrial Art is a series of ancient brass platters and other articles of brass ware which are of special interest owing to their age and to the mediaeval industry which they represent and of which they are later examples.

None of the pieces in the collection, probably, can be traced back to a date earlier than the late sixteenth or early seventeenth century. One piece, a bowl set on a foot, bears the date 1652, and is inscribed with the name of Hans and Christina Swede. Two of the large platters are approximately of the same or somewhat earlier date, notably that decorated with the traditional scene of the two Hebrew spies returning to Moses, carrying the legendary bunch of grapes from Eshcol and the promised land (pl. 1); and that representing Adam and Eve near the fatal apple tree, around which the serpent winds its coils (pl. 2). In this the foliage fades into a "*dents-de-loup*" motive. A stag and doe look on. These two examples may go back to the sixteenth century. Another deep and much worn platter or basin of the same character in the Museum also gives a crude representation of the same Biblical episode under date 1620. The central scene in this, however, is surrounded by two inscribed bands, one of which is in Gothic character.

Two other similar but octagonal plates represent, one (pl. 3) a Dutch gentleman and a Dutch lady in the costume of the seventeenth century; the latter's head is adorned with a feather held by a jewel. Her hair falls in two braids along her face. She wears a long waistless robe and square-toed shoes. The two stand on either side of a triple central scroll, the middle features of which are respectively an applelike fruit depending from the top scroll—a lily or hyacinthlike flower hanging from the lower—and a boss forming the centre of the middle scroll. The border is formed of plantlike scrolls with large apples, lilies, tulips, pomegranates and a four-petaled flower depending therefrom; the other (pl. 4) is decorated with borders of bosses, large and small, forming an edge to zones of figures, plant-forms and animals. The costume and headdress of the central and two side figures denote the late seventeenth century; birds, peacocks, nude figures, break in upon a background of elaborate foliated scrolls, interspersed with four-petaled conventionalized flowers and complete a very handsome specimen of the art.

Such plates or platters were commonly used from the thirteenth to the eighteenth centuries for food or for serving wine, or indeed for many other more homely purposes—such as personal washing or shaving. Basins were also used in churches to collect alms and oblations and were presented to the



Basin, silver, from the collection of the Museum of the University of Pennsylvania, Philadelphia, Pa.
 (Presented to the Museum of the University of Pennsylvania, Philadelphia, Pa., by the University of Pennsylvania, Philadelphia, Pa.)

bishop for the prescribed ablutions during the celebration of sacred rites.¹⁰ They were furthermore suspended with prickets to hold burning tapers before altars and shrines or to hold cruets containing wine and water. These objects were made indifferently of silver, either partly or wholly gilt, and of brass, either round or sexfoil, with ornaments of chasing, engraving or enamelling.

¹⁰ The custom of the washing of hands observed by bishops and priests prior to donning their vestments, and at first before approaching the altar, is in accordance with the ancient law (Exodus XXV. 7, and St. Paul to Timothy II. 8). At this time of the service, a bishop receives the unctional ring and receives water from the acolytes.

The brass-beating industry known as "dinanderie" in France and Flanders, where was established its best known center, goes back at least to the thirteenth century, and took its name from the town of Dinant⁽²⁾ on the river Meuse, which at that early date had already achieved fame for its art. This is shown in the rhyme of the "Dict de Paris":

*"Les Chaudronniers sont en Dinant,
Et les bons cuys sont en Brabant."*

The above receives further confirmation from the comedy "Farce d'Amoureux" written in the fifteenth century, in the course of which a husband says to his wife:

*"A Dinant m'en veulx sans targer
Aller achepter un chaudron * * **

Although some fine examples of ancient "dinanderie" still exist, we can have no idea of the quantity of this ware produced from the fourteenth to the seventeenth century. It had the misfortune to tempt the cupidity of every succeeding generation, and owing to the value of the metal, it was constantly remelted. At this time, when a city was besieged and taken, a perquisite of the artillery was all the available copper, bronze or brass material, which promptly disappeared in the foundry.

From the thirteenth and fourteenth centuries the "chaudronniers" or "dinandiers" in France lived under special statutes and regulations; and thirty-four articles of their Communautés until 1420 show them to have been a numerous and powerful corporation. The names of

many of them who were purveyors to kings and queens or the great of the land have been preserved, who must have been men of talent. One Jehannim



2. BRASS DISH

18½ inches

Sixteenth Century

Representing Adam and Eve in the Garden of Eden
Bloomfield Moore Collection

(2) A city of Belgium (Netherlands).

Nepveu, who in 1417 and during the siege of Paris was appointed Keeper of the King's Coffers and of the Porte St. Martin, is especially worthy of notice. Many more, however, who until the Revolution worked for the Court, the

Palais de Justice and other public edifices, were likewise of considerable importance.

Philippe de Comines⁽³⁾ speaks of the siege of Dinant, a town in the district of Liege wealthy and great owing to the brass industry. But, in this connection may be mentioned the fact that it is precisely to this siege by the Duke of Burgundy, Philippe le Bon⁽⁴⁾, that was due the ruin of the local trade. The "brass-potters," as they were quaintly called, scattered away from the besieged town and dispersed, not only through the Netherlands, but as far as Germany, England, and France, where their trade already had penetrated. As early as



7. OCTAGONAL BRASS DISH—
14th. cent.
—Gilt, North Italy.
Eaton, Leno, and Galtman;
Bloomfield, Mass. (Foundry).

1380, a "dinandier" plied his trade at Rheims. Another, Jehan de Dinant, is mentioned in the "Comptes de l'Hôtel de Charles VI," as having furnished hooks for the King's rooms; while the accounts of the Comte de Rouen give the detail of pieces furnished. Among the pieces are cauldrons for soup, pans, wash-basins, basins for other purposes—such as shaving or washing the head—warming pans, kitchen and table furniture of every possible description—for at this time the table service was usually of brass or pewter.

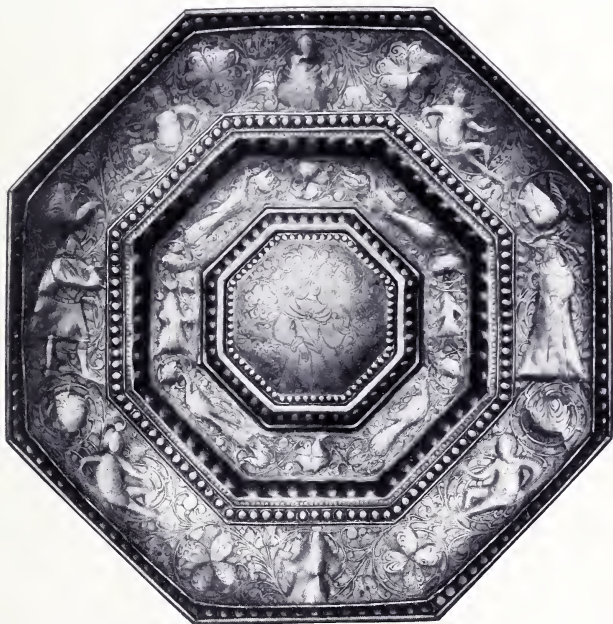
*Un boîet à mettre la cassolette
Qui est d'étain et de cuivre: car celle
Qui est d'argent et d'or, en garde-robe
La faut serrer, de peur qu'on la desrobe."*

In the fourteenth, fifteenth and sixteenth centuries all repoussé brass work was included in "dinanderie." Indeed, while in early days "Chauderonnerie" was

(3) (Memoires Liv. II., Ch. 1.)

(4) 1466.

classed with it, in the sixteenth century the word came to designate only objects of copper and brass, bronze or pewter "repoussé," and that is what it represents to-day. The fine basons of the fourteenth and fifteenth centuries are models of taste and skill. The decorations differ. The motives include mean-



4. BRASS OCTAGONAL DISH

37 inches

Seventeenth Century

Figures, animals, birds, and plants

Bloomfield Moore Collection

ders, network, garlands. In the centre a coat of arms, a St. George and dragon, or the spies carrying the miraculous bunch of grapes, as in our specimen; or the tree of Paradise with Adam and Eve, around which the serpent winds its coils, of which, as already mentioned, a good example is also in the Bloomfield Moore collection. Often around these central scenes, bands of

inscriptions in low German are seen, which indicates the fact that the industry had spread to the neighboring provinces, and even at that relatively early date was no longer confined to Dinant.

It is not unlikely, as suggested by Henri Havard in his great work⁽⁵⁾ that the manufacture of these artistic bronze vessels first saw the light in the Valley of the Meuse, where a supply of zinc is found near Liège, which served as the foundation for pewter ware. So well was the industry established at Liège, that a popular adage of the fifteenth century was:

"*De l'évesché de Liège z'en ont faites de ces de cuivre polie et de baterie*" and in the sixteenth century the "Magniens" or *Chaudronniers* of Dinant and of Liège were on the same plane:

"*L'oyant cecy enfant sans bédouille
Comme long regard que a'est pour un piege
Ou unz outillage de Dinant ou de Liège
Chaudronniers s'y font équivaloir*"—

as says Roger de Colhercy in 1580. *Rondelet*. The character of the trade with its artistic tendencies was preserved so long as the principal reception room in ordinary dwellings was the kitchen:

"*Prix de l'œuvre et de l'ouvrage
Chaudron et poêlons
Bassins, onces et fariniers*"

When, however, it was transferred to drawing rooms and dining rooms, as it was in the first years of the seventeenth century, *"l'indianerie"* lost its costly aims and in the eighteenth, cast iron appeared. In 1783 the art received its death blow when Campinas invented a machine to cast all sorts of brass implements repoussé, polish, turn, lironner—when it ceased to be an art to become a trade. (See *Almanach Suiss Vevry, notice de 1783*, Col. 215.)

The gilded brass of the Middle Ages was fine, especially that of the second half of the twelfth and of the early thirteenth centuries. At this time gilding was done with mercury. In going back to the processes indicated by the Monk Theophilus in his Book III, one sees that artisans took infinite care to cover the metal thoroughly with gold equally thick and uniformly bright. Being laid on thick, it could be well varnished, which gave it solidity by hardening the molecules.

In collections are found gildings that have preserved a marvelous luster and perfect adhesion, notwithstanding oxidized spots which have come through the thickness of the gilt coating. *Vallet-le-duc*⁽⁶⁾ mentions pieces which after long burial had been covered with verdigris. Dipped in diluted acetic acid, the oxidization fell, and the gilding reappeared in all its pristine luster.

The same author remarks: "What is charming about the objects bequeathed us by the Middle Ages is that they, like those of classic antiquity, are made—not for a privileged class, but for everyone; and that they elevate the mind of the poor, as well as charm the eye of the rich." To-day, our demo-

(5) *Dictionnaire de l'Aménagement et de la Décoration*, p. 134, etc.

(6) *Dictionnaire Raisonné de Maître François, Art Orfèvre*, etc.

crats scorn artistic things, or at least treat them with personal disregard as belonging exclusively to the wealthy. To them, they are a luxury. They associate art only with palaces; and in popular upheavals, the populace destroys its examples as symbols of an inimical aristocracy. Such was not the case in the Middle Ages. Art, then, was not relegated to the Academies. It lived in the city, moved among the workshops of the guilds, belonged to all, gave all elevating enjoyment.

The Cathedrals and their equipment were an art page for the multitude to read and in them all the arts were glorified. During this period the material used was of small consequence; it was the workmanship that counted. All might not possess gold and silver plate or gems; but all could enjoy a graceful form and fine workmanship, whether the dish be wrought in gold or in brass or even in the baser substances—tin, lead or pewter. To-day a "philistine" will exclaim with ignorant joy his admiration of some rock crystal, gold-mounted clumsy piece of work, and pass by, unnoticed, some Athenian Doris-painted vase, unless it is known to have cost a large sum of money. Not so in the thirteenth and fourteenth centuries. Then, a jeweler would take as much pains to work a brass dish or ewer as he would one of silver or of gold, and while in the Middle Ages, according to "*Le Trésor Artistique de France*," much value was put upon the minor arts which could be easily carried or concealed,⁽⁷⁾ and the wealthy would invest much of their substance in precious metal vessels that in those precarious times, when banks were few and safe deposits did not exist, might at short notice be readily packed and carried off or buried and put out of harm's way, the more moderate house-owners, particularly in Western and Northern Europe where gold was not plenty, would crowd their sideboard and dressers with brass dishes and platters, and poorer churches also would use fine ewers and basons of cheaper metal. Indeed, in early times the word "goldsmithery" or "*orfèverie*"⁽⁸⁾, included all artistic metal work. The artistic value was considered beyond the venal worth of the substance used. While gold and silver were more or less exclusively employed by the artists of the Mediterranean, in the West of Europe bronze was the material most used by the goldsmith when the Romans entered Gaul. Soon, however, goldsmiths entered into competitive rivalry. Then came the great artists like St. Eloi, the pupil of Albon, a goldsmith of Limoges. And in the tenth century, goldsmithery had reached its artistic height. According to the "*Réglements d'Etienne Boileau*," in Paris in the thirteenth century, the goldsmiths worked gold under the title of "*estelins*." As to brass, lead and tin, they could be worked by any of the crafts which approached goldsmithery in character, such as box makers, makers of shields, cutters or other metal workers.

At the time of the Renaissance, a new luster was acquired by jewelry, although the great goldsmithery lost some of the style and decorative aspect displayed in the thirteenth and fourteenth centuries. The objects of the sixteenth century, of gold, silver, or brass repoussé often are of great value as works of art, and French artisans at this time equalled the Italians, but they often abandoned the high tradition of the Middle Ages, which treated metals

(7) See in "*Le Musée National du Louvre*" an article by George Lafenestre, p. 4.

(8) See "*La Grande Encyclopédie, Art. Orfèverie*."

especially with designs suggested by the nature of the material. Instead of adapting any design to the "diamonderie" purpose.

The Guild of the Community of Paris was governed by four jurymen, two of whom served for two years in rotation. Masters could have two apprentices, who remained for six years. In order to become a master, one must produce a masterpiece. Beside electing the jurymen, the masters elected two additional jurymen who looked after the trade and submitted and notified the Community of the arrival of travelling or subordinate "apprentices à l'étranger" or "chauldronniers à seller," so called from the whistle call that heralded their approach.

From the above it will appear that the Woodfield Store series of "diamonderie" is decidedly instructive in the illustration which it furnishes of one of the most important of the ancient guilds.

S. Y. S.

THE LUSTERED TILES OF PERSIA

Pottery and tiles, of an entirely different character from the usual varieties of Persian wares with which we are familiar, have been found in the northwestern part of Persia, in the ruins of some of the older towns. We refer to the stelfite and fritware tiles and more or less complete pieces of pottery, with luster ornamentation, which reveal to a marked extent extraneous influences. These objects seem to be of a somewhat uncertain pedigree. Their exact provenance is more or less problematical. Some believe that they have all been taken from the ruins of a single mosque, while there are others who go so far as to advance the theory that they were made elsewhere and brought into Persia for the embellishment of structures at distant points. The first peculiarity of these fabrics which catches our attention is the prevalence of human forms and figures of animals in the decoration, which are of other than Persian character. The features of the personages represented are frequently of Mongolian cast, while the inscriptions which usually accompany them are either Koranic or poetical. The second characteristic which is noticeable is that these objects are covered with a semi-transparent enamel instead of being glazed with a siliceo-alkaline glass, in the Persian manner. These of a century or so later, with golden frets and line designs, have more or less glass in the enamel, showing a gradual return to the Persian method.

In the South Kensington Museum may be seen a collection of fragments of bowls and tiles from ancient ruins in Persia. Those with metallic lusters are attributed to Rhages, and belong to an early period, probably the thirteenth and fourteenth centuries of our era. Many of them show Mongolian influence in the heads and costumes, while others are purely Saracenic in spirit and treatment. One of them is a star-shaped tile with Saracenic style of ornament and mock Arabic inscription in gulfian luster on a blue border. The glaze of all of these fragments contains more or less tin.

Some writers contend that when the nomadic hordes swept through Egypt, Syria, Persia and Asia Minor, and penetrated into Southern Europe, they absorbed the arts of the countries which they conquered. Dr. William C. Prime asserts that "When the Arabs invaded Persia in the seventh century,



PERSIAN GLASS-GLAZED TILES
From Ardabil and Tabriz
Fifteenth Century



PERSIAN GLASS-GLAZED POTTERY, RUBY LUSTER
Sixteenth Century

they adopted Persian Arts," but he also adds that "The large quantities of fragments of pottery, decorated in gold luster, with ivy leaves and other patterns, which we have found at great depths in the mounds around Cairo, lead to the belief that these wares were made also in Egypt. It is possible that they were made in various other localities as well as in Spain." Admitting the truth of this latter statement, the inference is unavoidable that the discovery in widely separated localities, of similar pottery, which possesses well-marked character-



SARACEN ENAMELED AND LUSTRED TILE

Thirteenth Century;
Found near the Great Mosque, Cairo

istics of its own, but of an entirely different nature from the native products of those sections, is almost conclusive evidence that its manufacture was introduced, or that it was brought, by the invaders into the various countries which they overran.

The potters of the East, with the exception of the Arabs, do not at any period appear to have employed tin to glaze their wares. Examples of native pottery with stanniferous enamel from Egypt, Babylonia and Assyria are apparently unknown, notwithstanding the statements of certain writers to the

contrary, and it is now generally admitted that the Saracens were the first potters to employ tin in the glazing of pottery. It is not necessary to concern ourselves here with the consideration of the question as to whether the tin was obtained from Khorasan, or was brought from the mountains of Central Europe, or elsewhere.

The star-shaped tiles with lustered designs have, so far as we know, been found in Persia only in the northwest part, by some attributed to Rhages, to Sultanabad, a short distance to the westward, and to Veramin, some twenty miles distant, which latter town was built after Rhages was destroyed in the thirteenth century, and it is highly probable that similar tiles and pottery continued to be made at Veramin at a somewhat later period. Various dates have been mentioned for the destruction of Rhages and Sultanabad, ranging from 1221 to 1259. Since some of the lustered pieces bear later dates, it is evident that they could not have been made there, but were probably found at Veramin. Those of earlier dates are glazed with glass. Bagdad, the Saracenic capital, fell under Hulagu Khan in 1258. Just what connection this event had with the manufacture of the lustered tiles which we find in Persia has not yet been determined. Bagdad was only some four hundred miles from Rhages, and potters, at the sacking of the former city, could readily have escaped to Northwestern Persia and established their art for a time there.

Sir John Malcolm, in his "History of Persia" (Vol. I, p. 422), states that about the middle of the thirteenth century a hundred families of Chinese artisans and engineers came to Persia with Hulaku Khan, and among these may have been potters or ceramic painters. Some of them, doubtless, drifted to Northern Persia and impressed their mark upon the arts which had been introduced there by the Arab potters. In no other manner can we satisfactorily account for the existence of an exotic art which flourished for a comparatively short time in one part of Persia, surrounded on all sides by an indigenous art of an entirely distinct nature.

At a later period the Chinese influence in Persian art became most pronounced. In the reign of Shah Abbas (1586-1628) Chinese potters were brought into Persia, and the tiles and vases of that period are distinguished by a marked Mongol-Persian style, which is readily recognized. During the seventeenth and eighteenth centuries much of the Persian blue and white pottery continued to reveal the Chinese influence in form and decoration, and many pieces were marked with simulated Chinese characters. The lustered wares continued to be produced to a limited extent, but they had lost much of the Saracenic delicacy of technique, although in the beauty and variety of iridescent coloring they were fully equal to the older wares, but tin no longer entered into the composition of the glaze (see illustration).

While there is no reason to doubt that the lustered pottery and tiles which we are considering have been found in Persia, all evidences point to the fact that they are not of Persian conception. Our belief that tin was never employed as a glaze by the native Persian potters is rather strengthened than weakened by the presence of stanniferous wares which reveal in so unmistakable a manner outside influences, along with the glass-glazed products of very decided Persian character. Among the star-shaped examples we find

representation of antelopes, horses, panthers, felines and other animals, also paintings of plant forms and arabesque traceries, all showing a strong Saracenic influence. The technique of some of these lustered designs bears a striking resemblance to that of the Hispano-Moresque vases and plaques of the fourteenth and fifteenth centuries, and to the lustered pottery found in the rubbish mounds of Fostat near Old Cairo, Egypt, some of which is believed to date back to the eleventh century. Dr. Durrat Khan Kelchian, in his monograph on "The Potteries of Persia," recently published, states that "As far as we have any records, the Fostat potters emulate the Persians. They were made for the most part, it appears, by Syrian and Assyrian workers, who had either emigrated there or been taken prisoners and kept license of their skill to assist the native artists."

The *relet multicolore* and *transparence* spread rapidly Europe from the East through the Saracens, who spread westward along the northern coast of Africa into Morocco. Records are not lacking to prove that metallic-lustered pottery was being made in Spain under Moorish influence as early as the twelfth century.

The Moorish potters of Spain developed a new style of ornamentation, in conformity with the requirements of their new surroundings, resulting in the adoption of the name Hispano-Moresque. While the Arabic traditions were still followed to a great extent, in the continued use of arabesque traceries, stamiferous enamel and metallic lustres, Spanish designs were gradually introduced, such as Christian emblems, in the decorating and coats of arms of prominent families, often accompanied by such Arabic inscriptions. In the famous vase of the Alhambra, made in the fourteenth century, we find the pure Saracenic technique. In the large plaques of a century or so later we recognize the combined Moorish and Spanish style in decoration. The star-shaped and cruciform tiles were used in Spain and continued to be made there until recent years. These forms are of Saracenic origin, and are found engraved in the ornamentation of the fifth and sixteenth of the thirteenth century sword owned by Boabdil, the last of the Moors (the Kings of Granada). This interesting relic, which is in the Alhambra collection at Madrid, is figured in the South Kensington Handbook on "The Important Arts of Spain, by J. J. F. Riana." The same eight-pointed star design, with arabesque traceries in relief, is found on the sides of the wooden coffin found in the year 1206 in the mosque of Ibn-Tulun, for the Mameluke Sultan Cagay. Some of these carved panels are in the South Kensington Museum. They are good examples of Saracenic art of the thirteenth century in Egypt. Lustered tiles of the same form, from Valencia, showing Arab influence, were used in the cupola of the Convent of the Conception, at Toledo, Spain, which was built in the fifteenth century. Some of these bear the letters I. H. S. in luster.

The Pennsylvania Museum has recently come into possession of a rare example of these lustered tiles. It is in the form of an eight-pointed star and measures twelve and a half inches in diameter. The design, painted in brownish-golden luster, consists of two human figures, of the broad Mongolian face type. The tiara (*sorgouldj*) or insignia of sovereignty, on the head of the one to the right, would seem to indicate a royal personage. The inscription,

in Persian, which extends entirely around the pointed margin, is probably part of a love poem, but it has not yet been translated. When we compare this example with the early glass-glazed tiles found at Ardabil, Tabriz and on other Persian sites (see illustration), we are unable to discover any single point of resemblance, either in composition or technique.

This tile (which is shown in the third illustration), is a representative example of the Arab-Mongolian type. It is Perso-Islamic rather than pure Iranian. The white stanniferous enamel is thick and heavy. The superimposed luster is identical with that which is found on some of the large Hispano-Moresco plaques. It is of brownish yellow tone, but when viewed at an angle it changes to a bluish violet, of the same quality as that of the madreperla lusters of Valencia, which were introduced later into Italy by the Moors. We are therefore forced to the conclusion that these star-shaped tiles were made under Saracenic influence, modified to some extent by the introduction of Mongolian technique, as exhibited in the paintings. The glaze and luster were purely Saracenic, since neither tin enamel nor luster produced from silver and copper was used in China. Moreover, we do not find in the potteries of Rakka (Syria), Rhodes, Anatolia, Damascus or Turkey, all of which reveal a strong Persian character, any indications of the use of tin glaze or metallic lusters. This negative evidence goes far to prove that stanniferous enamel and iridescent decorations did not originate with the Persian potters. Had they been employed generally in Persia they would undoubtedly have reappeared in the imitative pottery of these more recent centres.

In view of these facts we are forced to class these early lustered wares as Saracenic, and, although they come from Persia, we are strongly inclined to group them with the Hispano-Moresco pottery, to which they bear a stronger resemblance than they do to any of the recognized wares of purely Persian origin.

There is in the Boston Museum of Fine Arts a representative collection of tiles and pottery of this character, one of which bears the date 657 of the Hegira, which corresponds with the year 1259 A. D. The painting of the two figures in this example shows many points of similarity with that of the tile in this Museum.

A small lustered dish in the Boston Museum shows grotesque animals painted in the broad border, and a cranelike bird in the centre. Dr. F. R. Martin gives an illustration of this piece in his great work on Oriental Carpets, and states that it came from Sultanieh. He dates it at about 1300 A. D. But the finest example of this class which has yet come to light is a superb dish, measuring nineteen and a half inches in diameter, which has recently been acquired by the Boston Museum. This bowl is decorated with a central medallion encircled by six smaller ones, each containing a seated figure. An outer circle of medallions contains the signs of the zodiac, while the border is composed of a procession of figures seated on tigers and leopards. The decoration is entirely in pale golden luster. This piece is attributed to Sultanabad and to the thirteenth century. It is glazed with tin and belongs to the same class as the eight-pointed and cruciform lustered tiles. E. A. B.

A JAPANESE PALANQUIN

A fine Japanese palanquin has recently been presented to the Museum by Mr. T. Brown Belfield. It is of black and gold lacquer of the variety known as *takamakie*, with raised gold chrysanthemum flowers and foliage and gold vines, entwined as a flowery background for large gold crests of the Shogun family of Tokugawa, of which there are as many as one hundred and thirty-five on the body and pole. It is also adorned with brass mountings, likewise worked out with the same crest repeated eighteen times and chrysanthemum



JAPANESE PALANQUIN
Nineteenth Century

flower design. The interior of the carriage is decorated with scenes—children at play during the four seasons of the year—painted by Kanoechoob. The ceiling represents treasures depicted on fluted gold (*nashiji*) lacquer. A red silk and brocade mat with dark blue embroidered border, screens, and two luncheon boxes of black and gold lacquer, with their carrying pole, decorated to match, complete the outfit.

The history of this handsome piece, as given to its purchaser in Japan, is that it was made for the Prince of Hizen, the Daimyo Nabeshima, whose descendant is Count Nabeshima. His daughter a hundred years ago married the Prince of Unshu Matsudaira Dewano Kami Naritaka, the Daimyo Matsudaira, a branch of the family of Tokugawa Shogun, and was carried in this palanquin to her husband's house on her wedding day. The former crest of Nabeshima was replaced by her husband's crest, that is, that of the Shogun

Tokugawa. Mr. Belfield purchased the palanquin on July 8, 1909, from Nakada Brothers, of Miyanoshita, Japan, who had obtained it from Viscount Matsudira Naosuke, the grandson of Prince Unshu Matsudaira Dewano Kami Naritaka, and has generously presented it to the Pennsylvania Museum. S. Y. S.



NOTES

NEW CASES—Two new floor cases have been placed in the East Gallery, since the appearance of the January issue of the BULLETIN. To these have been transferred a part of the collection of English soft-paste porcelains, and some of the Oriental enamels.

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CLOCKS—The Museum collection of antique clocks, reinforced by several examples lent by Mr. Cornelius Stevenson, has been installed in one of the wall cases at the east end of the North Corridor.

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PAPER MONEY—The large and valuable collection of Colonial and Continental notes, presented by Mr. John Story Jenks, has been mounted in frames and hung on the wall at the west end of the North Corridor.

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COINS—The collection of coins have been removed from the room on the north side of the building and reinstalled at the west end of the North Corridor, where there is better light and more room to display them.

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FURNITURE—A collection of old English furniture, recently lent by Mr. Cornelius Stevenson, has been placed in the East Arcade. It includes Chipendale chairs, tables, and book case.

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POMPEIAN VIEWS—The installation of the Pompeian views has been completed in the new basement apartment beneath the South Vestibule, which will be soon opened to the public.

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GUIDE BOOK—A revised edition of the *Guide* to the Museum has just been issued and is now on sale at the South Entrance. Copies may be obtained by members of the Corporation, on application, free of charge. The price to others is twenty-five cents.

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BOOKS AND PRINTS—In the room on the north side of the building, recently occupied by the coins, the collections of books, Arundel prints, playing cards and fictile ivories will soon be arranged.

NEW MEMBERS—Since the appearance of the January number of the BULLETIN, new members have been elected, as follows:

LIFE MEMBERS

ANDREW ALFENGO BLOOM	GEORGE W. FRANKS
HENRY G. BAYCUX	ED. NATHAN B. MORRIS
GEORGE BUSHNELL, JR.	WILLIAM C. SEIBER
EDWARD WATKINS, JR.	THOMAS F. WILLIAMS

ASSOCIATE MEMBERS

CHARLES D. BERRY	J. FREDERICK McFARLAND
PERCY H. CHAPIN	R. BARTHELEMY MORRIS
J. ROBERTS JONES, JR.	BAILEY P. MORRIS
GEORGE HOBBS JONES, JR.	WILLIAM HENRY NEWLAND
WILLIAM P. GIBBY	Mrs. JOHN WILLIAMS PATTEN
C. A. GRIFFIN	UNIVERSITY & WOOD COMPANY
WILLIAM H. HERRICK	WILLIAM PIERSON
ALBA B. JOHNSON	MIRIAM SCHULTZ
MRS. ROBERTS L. ROBERTSON	CHARLES S. WILSON

On the afternoon of March 21st, Mrs. J. Edgar, Woodbridge, Chairman of "Afternoons with Sculpture" brought her class from Chester, by special appointment, for the purpose of studying some of the art collections in Memorial Hall. The Director of the Museum conducted the class through the ceramic department and explained certain especially discovered pieces of the art. Miss Archambault gave a half hour's talk on the paintings in the Wolsbach Gallery, and Prof. Charles F. Dana gave an interesting discourse on the Bayeux tapestry, illustrating his remarks by means of the following reproduced by the Museum. About sixty members were present.

SCHOOL NEWS—Since the first of the year, two additional scholarships have been added to the two already in the gift of the Alumni Association. Mr. William Kechmle Rambarger has established one in memory of his sister, Aspasia Fekert Rambarger, and Miss Mary B. Dohbins has given one in memory of her brother, Edwin Terian Dohbins. These are to be annually awarded by the Board of Control of the Alumni Association, to Associate Members in the Art Department who desire to return to the School for advanced study. All four scholarships now available afford the means of completing unfinished courses leading to graduation. As one of the chief offices of the Alumni Association is that of encouraging students who begin the work of the School to persist in doing it long enough to reach the professional stage necessary for any real recognition as artist-artisans, it is particularly gratifying to have its powers for furthering this end so greatly increased.

Mrs. J. L. Ketterlinus, of the Associate Committee of Women, has offered a prize of fifteen dollars for the best original design made before June 1st, for

the Museum BULLETIN cover, by a pupil in the Illustration Course; and one of ten dollars for work in wrought iron made by a pupil of the Evening Class.

Quite an additional list of prizes is made up of several offered for artistic post cards, and for book covers.

Under the auspices of the Alumni Association an exhibition of the photographic portraits and portrait studies by Mr. E. Goldensky and Mr. R. T. Dooner was held for two weeks in the Auditorium of the School, and attracted many visitors.

A large exhibit of drawings, designs, water-colors and modeling illustrating the methods of instruction here, was sent to the Swain School of Art, New Bedford, Mass., upon request of the Director, Mr. Flagg. Pottery, furniture, metal work, cement, bookbinding, tooled leather, stencils, etc., and many photographs showed the practical use of the training to the student.

On the afternoon of March 1st, Miss Florence A. Stone, of the American School of Classical Archaeology at Athens, delivered a lecture in the Auditorium of the School on "The Wonderful Discoveries in Crete," giving a résumé of the recent excavations in this most interesting and fruitful field. The lecture was fully illustrated with views, many of them original, of sites, excavations and objects. The ladies of the Associate Committee tendered Miss Stone an informal reception after the lecture, Mrs. Cornelius Stevenson acting as Chairman of the Reception Committee.

Very encouraging and gratifying progress having been made by the class in wrought iron, which has been working under very unfavorable conditions with the one small forge in the repair shop attached to the School's engine-room, the Executive Committee has authorized the construction and equipment of a shop at the west end of the Central Court, which is now being erected under the supervision of Mrs. John Harrison, Chairman of the committee having the metal work in charge.



ACCESSIONS

January—March, 1910

CLASS	OBJECT	HOW ACQUIRED
ANTIQUITIES	Fragment of Plaster from Fresco of Roman Forum	Given by Mrs. John Williams Patten.
	2 Panels of Wall Paper, Border, and Frieze, Illustrating Victor Hugo's "Notre Dame," France, c. 1850.....	Given by Mrs. John Williams Patten.
ARMS AND ARMOR....	Sword, Steel with Raw Hide Scabbard, Africa, Modern	Lent by the Numismatic and Antiquarian Society.
	Dagger, Steel with Raw Hide Scabbard, Africa, Modern	Lent by the Numismatic and Antiquarian Society.
CERAMICS....	Tile, Pottery, Green and Yellow, from Dome of Temple of Nuestra Señora de los Remedios, Cholula, Mexico, c. 1800.....	Given by Mr. Herbert Jaques.
	Collection of 17 Pieces of Red and Black Pottery, Peru, Ancient.....	Lent by the Numismatic and Antiquarian Society.
	Tile, Pottery, Star-shaped, Luster Figure Decoration, Veramin, Persia, 13th Century	Bought—Annual Membership and Special Museum Funds.
FURNITURE...	Bureau, Mahogany, Early 19th Century.....	Lent by Mr. Cornelius Stevenson.
	Side Table, Mahogany, Empire Style, Early 19th Century	Lent by Mr. Cornelius Stevenson.
	4 Chairs, Mahogany, Chippendale Style, Late 18th Century	Lent by Mr. Cornelius Stevenson.
	Candle Stand, Mahogany, Late 18th Century..	Lent by Mr. Cornelius Stevenson.
	Low Boy, Mahogany, Chippendale Style, 18th Century	Lent by Mr. Cornelius Stevenson.
	Corner Wash Stand, Mahogany.....	Lent by Mr. Cornelius Stevenson.
	2 Tables, Mahogany, Chippendale Style, Late 18th Century	Lent by Mr. Cornelius Stevenson.
	Mirror, Gilt Frame with Black Panel Enclosing Printed Portrait of Washington, Eagles, Flags, etc., U. S., c. 1800.....	Lent by Mr. Cornelius Stevenson.
	Shaving Glass, Mahogany, U. S., c. 1800....	Lent by Mr. Cornelius Stevenson.
	Clock, Black Marble, Empire Style, Made by A. Baudry, c. 1800.....	Lent by Mr. Cornelius Stevenson.
	Clock, Lyre Shape, Made by Gabriel Hitzelberger, Vienna, c. 1800.....	Lent by Mr. Cornelius Stevenson.
	Clock, Banjo Shape, U. S., 18th Century....	Lent by Mr. Cornelius Stevenson.
	Bracket Clock, Knobs and Handle of Brass, Made by Chs. Cabrier, London.....	Lent by Mr. Cornelius Stevenson.
	Wall Clock, Mahogany, Made by Jno. Gerard, London	Lent by Mr. Cornelius Stevenson.
METAL WORK....	Andirons, Fire-Tongs and Shovel, Iron, with Brass Tops, U. S., c. 1800.....	Lent by Mr. Cornelius Stevenson.
	Andirons, Iron, Brass Tops, Chippendale Style	Lent by Mr. Cornelius Stevenson.
	4 Candelabra, Brass, U. S., c. 1825.....	Lent by Mr. Cornelius Stevenson.
MUSICAL INSTRUMENTS	Sanga, Wood, Burnt and Incised Decoration, Africa, Modern	Bought—Annual Membership Fund.
VEHICLES....	Cariole, Light Wood, Norway, Modern.....	Given by Mrs. John Williams Patten.

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

July, 1910

EIGHTH YEAR

Number 31

THE LAMBORN COLLECTION OF ETRUSCAN "BUCCHERO NERO"

The Lamborn Collection in the Pennsylvania Museum includes a collection of Etruscan and Roman antiquities, principally pottery. Among the latter is a considerable series of vessels of the ware known as "bucchero nero," which fills a case in the hall assigned to archæology. The collection consists of large and small vessels: oinochoe, kylixes, bowls,—and other known types, notably a beautiful and rare specimen of thin, highly polished and very light texture already described in a general article on the ancient pottery in the Museum, published by Miss Hall in the MUSEUM BULLETIN of October, 1906.

A small group is here given in illustration of the miscellaneous objects in the collection. The taller specimen in the centre, however, is from Mrs. Jones Wister's Collection, also the property of the Museum.

Some of the pieces are ornamented with reliefs of animals, human figures, palmettes, etc., others with incised decoration and flutings. All are of the black polished ware, the clay for which is found in Tuscany, and which smoked and polished acquires that peculiar metallic lustre which distinguishes the best specimens of the type.

In point of time the bucchero nero succeeds the rougher ware that conventionally is known as belonging to the Villanova period, and dates about the ninth century B. C.

Without dwelling upon the canopic urns which belong to an early period of Etruscan art (eighth to seventh centuries B. C.) there are two classes of "bucchero."⁽¹⁾ The first is decorated with stamped bands formed by running a cylinder over the soft clay. The body of the vase is usually plain. The band is narrow—about three centimetres—and the motive is generally a repetition; at intervals, of the same motives, wild animals in file or processions of devotees moving toward the thrones of deities. There is little variety in this class of ware, which dates about the first half of the sixth century.

The second class, to which our specimens belong, is decorated with free hand reliefs of animals—commonly in zones—that distantly suggest the incised painted decoration of Proto-Corinthian bases of orientalizing character. Appliqué ornaments, heads of women, gorgons and palmettes and other motives

(1) Martha. *Archéologie Étrusque et Romaine*, p. 94, etc.

are added to the handles and the spout of the vases, or otherwise used for supplemental decoration. Others are stamped directly on the vase with various moulds when the clay was still soft, after which the artist finished the designs with the point of the spatula, adding details such as hair, muscles, feathers, etc. Superposed zones were thus formed, separated by lines or conventional bands; and near the neck the artist stamped an egg or ovoid border that ran above the animal zone below the neck. A cover surmounted by a bird was often added, giving a finish to what in many ways was a most attractive class of ceramics.

Examples are numerous and infinitely varied. They abound in tombs of the sixth and fifth centuries B. C., especially in those of Upper Etruria, in the Chiusi region, which seems to have been the principal seat of the industry. The ornamentation became richer and more elaborate as time rolled on. The last period of the "bucchero nero" is marked by the great amphorae of Chiusi, which are overladen with reliefs until their form becomes almost lost under the mass of decoration.

The flatness of the reliefs is accounted for by the fact that the Etruscan potter took his moulds from objects which were not of clay.—Phœnician ivories, but especially from metal repoussé work, bought from traders. Imprints were transferred to his bucchero vases. The origin of his technique is so plain that, at times, the heads of rivets are actually copied in clay from the moulded metal models, from which likewise was derived the process of securing the handles.

Until recently, bucchero nero ware was regarded as a *sui generis* product of Etruscan aboriginal art, almost the only claim to originality of which Etruria could boast. The style might be derived from models that were not made of clay—from Phœnician ivories or more especially from metallic models—a fact abundantly demonstrated by the imitation of low repoussé work and the application of separately made ornaments in low relief, as well as the polish given to the surfaces in imitation of metal work techniques. But once allowance having been made for these suggestions taken from the Oriental metallurgist, as well as for the Oriental motive of the decoration, the technique of the bucchero nero was regarded by antiquarians as the invention of the Etruscan potters—as specifically their own, as was the clay of which it was made.

The close resemblance of the Rhodian pottery to that of Etruria had led archaeologists in the past to regard the latter as the original home of the technique. The Etruscan had always favored relief decoration and had shown a decided preference for it over painted ware. But they were not an inventive people and it now seems to be demonstrated that even in this one technique, so long believed to be their very own, they were but imitators. Recent discoveries in Greece have shown that even this contribution to art must be denied them and added to the already rich record of the Greeks.⁽¹⁾

Like the "bucchero nero" of Etruria, the Greek fragments show two varieties, one, of which the reliefs are rolled with a cylinder—with repetitions of designs—and one, of which the design is separately moulded and appliquéd with cement. Both styles of the Greek examples are of coarse red clay.

⁽¹⁾ See archaic Pitthos with reliefs from Boeotia in Athens Museum, reproduced by Walter, loc. cit. I, pl. XLVII. Also "Pottier, Bull. de la Corr. Hell." 1888 491—Rayet et Collignon, p. 491. Dumont-Pottier. I, p. 186.

It is the first variety that so closely approaches the Cervetri ware and which is now recognized as the prototype, not the imitation of the Etruscan examples.⁽¹⁾ These have been found on the Acropolis of Athens. A common design on the Greek examples is the two-horse chariot on which a warrior is mounting. In the field is seen a scorpion. The subject is a common one on Corinthian vases. Other fragments have been recovered at Tanagra. A good specimen is in the Louvre, with a series of figures representing a dance of women. The stamp cylinder process, however, is not used here,—the figures are moulded from a single type. The costume is typical of the women on early black figured vases. Some very fine specimens, dating of the end of the seventh century B. C., have been published by Dr. Ridden.⁽²⁾ All are from Boeotia and similar to those of Rhodes.

In none of these early examples is there any feature peculiar to Etruria—all are purely Hellenic, presenting affinities with metal work or with oriental art, which at this time was exercising a profound influence on Greek art. However this may be, the importation of Greek painted vases into Italy, which began early and lasted long, was fatal to the native bucchero industry. Indeed, in the south of Etruria, which was Hellenized early, the reign of bucchero was short and the Etruscan potters took to imitating—with a crudity which verged on the grotesque—the Greek painted ceramics which were reproduced in an exaggerated style easy to detect even without the help of the inscriptions which, when an attempt has been made to transcribe them, are so badly copied as to betray their origin.

S. Y. S.



OLD GERMAN DRINKING GLASSES

While glass was produced in Germany previous to the sixteenth century, it was not until about 1550 that the German glass-makers began to apply enamel colors to their drinking vessels. The idea was, doubtless, suggested by the practise then coming into vogue, of decorating white window glass with designs in fusible colors. Drinking-glasses formed at that period the most important product of the German glass-houses and to these objects we are forced to turn to study the development of the early art of glass-making in Germany.

Among the glasses of the sixteenth century we find several characteristic forms. First in importance are those enormous cylindrical glasses, known as *willkomm-humpen*, or *adler-humpen*, on which the main decoration is the double-headed eagle of the Holy Roman Empire, with outspread wings, on the feathers of which are painted the arms of fifty-six electors and members of the Empire. There are in the Museum collection several examples of these Reichs-Adler Humpen. The one illustrated in the accompanying engraving, which is of a comparatively late period, bears the date 1646. The colors found on these glasses are pasty and dull, an opaque dark red, a muddy yellow, which serves as a poor substitute for gilding, a crude blue, a lustreless black, a rather dirty white, and various shades of brown complete the color scale. The upper

(1) Pottier. Bulletin de la Corr. Hell. 1888. 491.

(2) Bull. de la Corr. Hell. 1898. 439-497.

rims are usually finished with delicate patterns in gold and one or two lines of beaded dots, in white or other tints, suggesting the influence of Venice, or Murano. The earlier examples of these Empire glasses are made of coarse green glass, comparatively thin and light in weight. On the bottoms the rough scars of the punty rod still remain.



OLD GERMAN DRINKING GLASSES
Willkomm-Humpen, dated 1646, in Centre
Pass-Gläser, or Measuring Glasses, at Sides

The *pass-gläser*, or measuring glasses, are tall, usually narrow, cylinders, bearing in enamel colors figure designs, frequently a representation of a playing card, for cards were intimately associated with beer drinking at that period. Horizontal lines of white enamel or other color divide the glass into a number of zones, each one being intended to grade the amount of liquid to be swallowed at a single draught. An example in the Museum collection bears the date 1587, and is inscribed with the name of a Dresden painter.

painting the interior of the outer glass in imitation of variegated marble. These specimens of seventeenth century work are of uniform size, and measure three and a half inches in height.



CORPORATION AND GUILD DRINKING GLASSES
With Enameled Designs of Various Trades
Seventeenth and Eighteenth Centuries

We add an illustration of two bottles from the Museum collection, which are painted with bright enamel colors, and belong to the late eighteenth century. The larger one is Swedish, the other German. The painting is of the same character as that on the drinking glasses described above.

E. A. B.



ASKOS FROM CANOSA

In the Vaux Collection of Pottery, bequeathed to the Pennsylvania Museum by Mr. William S. Vaux, there is a superb vase of red clay covered with a white slip, from Canosa, Southern Italy, of the highly ornate type that brings this class of vase into relation with the artistic terracotta figures of the Hellenistic period. The vase is of a variety of the "askos" order. It is twenty-three inches in height by fourteen and one-eighth in width. The "askos" proper, as a ceramic form is first seen during the "red-figured" vase period. The semi-globular body is flat at the bottom and convex at the top, with a handle sometimes arched over the top to meet the spout, sometimes, especially in Southern Italy, resembling a wine-skin or pouch-like appearance. This species of vase

is usually classed among the red vases or lamp-keepers. The great vases, of which the Museum example is a typical specimen, however, must have been purely ornamental. Not only was their elaborate and fragile ornamentation unsuited to even careful use, but some are found to be virtually imitation vases.



HYDRIA FROM CANOSA, SOUTHERN ITALY
 Fourth Century, B. C.
 in the William S. Vassar Collection

with false bottoms and closed spouts. They are usually of very large size, some are truly gigantic, and it is likely that like other large vases of Apulia, *i. e.*, kraters and amphore, they were made for sepulchral purposes. They occupy a place midway between the terracotta figurine and the vase.

The body of the specimen of which an illustration is here given is globular, as indeed are other examples, notably an extremely fine one in the British Museum (D. 185), illustrated by H. B. Walters in his work on Ancient Pottery.⁽¹⁾ Like the statuettes of the period, the clay is covered over entirely with a white slip laid directly on the unglazed red clay. The figurines and heads are usually colored, as were the statuettes of the time, and show pink and blue draperies. On the slip sometimes are laid some rich colored decorations painted *a tempera*. Encaustic or similar techniques are found on some examples. This is the case in the British Museum specimen above mentioned, which in addition to the reliefs, shows paintings on the body of the vase.⁽²⁾ No traces of such decoration, however, are to be seen on our specimen. On the front of this vase, under the wide spout, a bold relief of a fine Medusa mask is appliquéd. A small one is also applied on the back of the vase. On either side of the front mask, as in the British Museum example, the head and forepart of a horse springs forward, as it were, out of the body of the vase. These horses' manes are tied up in a knot, standing straight up in front above their heads, which gives them a unicorn-like appearance. A tall winged figure stands gracefully on the handle of the askos. Two smaller ones stand over the covered spouts. All three are draped and lean upon a support. Indeed, did we not know from other specimens that the two side figures stood over closed spouts, we should not be able to connect them at all with the idea of a mouth, for although they stand where the spouts should be, none are there. In the British Museum specimens, the blind spouts appear and the figures are on the top of them, standing free. In the Pennsylvania Museum example the latter stand on the body of the vase itself, and lean on supports which like themselves rest on the vase proper.

These askoi are found at Calvi, Canosa, Cumæ and such sites of Southern Italy and the Apulian region. Of the same order are other similar vases, the body of which is formed of colossal heads which constitute the body of the vase, a handle and other heads or statuettes being added.

It is probable that the technique of this order of ceramics, like that of the black polished ware of Southern Italy and Boeotia, decorated with moulded reliefs, evolved from the metal decorated vases and mirrors in vogue in the fifth century (see Walters loc. cit. I. 497-8). With the decay of painted decoration, in Southern Italy, the plastic element predominates more and more in ceramic art, until the vase becomes, so to speak, an accessory. In the third century the Canosa and other South Italian wares hold the market, and the vases virtually pass out of the range of vase painting.

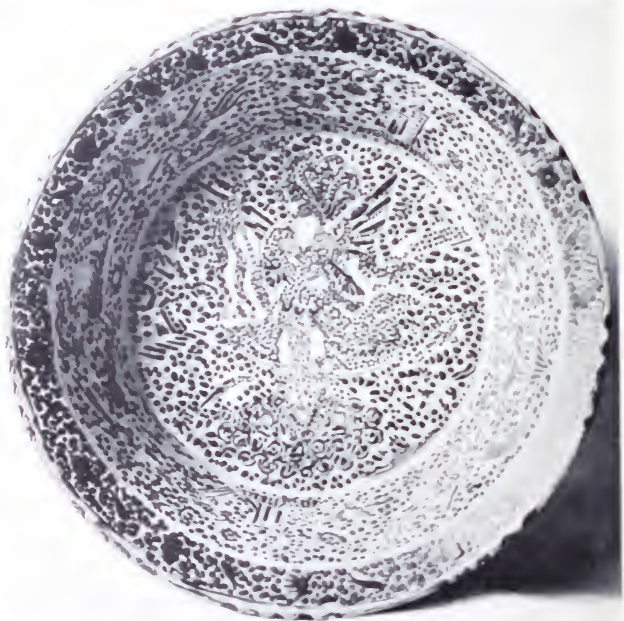
S. Y. S.

(1) "History of Ancient Pottery," Greek, Etruscan, Roman, by H. B. Walters, M.A., F.R.A. Based on the work of Samuel Birch, 2 vol. Scribner's Sons, vol. I, 119, etc., pl. VI.

(2) Pliny H. N. XXXVI. 189 mentions one Agrippe who painted in encaustic on terracotta. See Walters loc. cit. Chapter IX, pp. 394, etc., for possible examples of this technique.

AN EARLY MEXICAN LAVABO

an fine example of the Mexican lavabo in the form of a convex, or convex, bowl and belonging to the period of their (1540-1550), has recently been added to the Museum's recent collection of Mexican pottery. The bowl measures 10 1/2 inches in diameter and 5 1/2 inches in depth.



MEXICAN LAVABO, IN THE MUSEUM OF THE
PENNSYLVANIA MUSEUM OF NATURAL HISTORY
PHOTOGRAPH BY J. H. HARRIS

It is of Spanish form and is decorated on the interior in blue in the "flattened" style. In the centre is a large figure of St. Michael (San Miguel), with plumed headdress and flowing robes, and holding in his right hand a banner. Beneath his feet are seen the heads of three cherubs. The surrounding background is

filled in with outlined designs of foliage, birds, houses, etc., and around the deep sides of the bowl similar devices are scattered. The decoration shows a strong Spanish influence throughout. The beautiful deep, rich blue is characteristic of the Mexican maiolica of the late seventeenth century. The edge of the bowl is decorated with a series of five depressions at regular intervals. On the outside are scattered blue decorative designs of geometrical and floral character. Among the decorative motives of the interior we can trace flowers of various shapes, birds, insects, buildings of several varieties, some of them being represented by turreted towers.

The tattooed style of decoration was one of three or four distinct styles of painting in vogue at Puebla, Mexico, in the last quarter of the seventeenth century. In this style the motives are outlined in pale blue and filled in with dots and dashes of dark blue. This class of work is found on tiles, bowls, drug jars, barrel-shaped flower vases, spherical jars and other objects.

One peculiarity of this style of decoration is the depressed effect of the parts covered with the dark blue pigment. Wherever a dot or line of dark blue occurs, the colors seem to have sunk into the glaze and made a depression in the surface. The effect is exactly opposite from that of another style of Mexican maiolica painting in dark blue, in which the pigment has been applied thickly with the brush and so stands out in relief above the surface. We are not able to explain the reason for the pitted effect of the tattooed decorations.

The Spanish maiolica, from which the Mexican ware was derived, is painted in a thinner color, which is neither depressed below nor raised above the surface. Old Mexican maiolica can always be distinguished from the Spanish by these marked peculiarities of the blue color.

E. A. B.



NOTES

NEW CASES—By the will of the late Miss Mary Lewis, the Museum came into possession of the valuable collection of Cloisonné enamels formed by her brother, Dr. Francis W. Lewis, and the sum of one thousand dollars was also bequeathed by Miss Lewis for the purpose of purchasing exhibition cases. In the settlement of the estate, the Museum has recently received this bequest, and ten new cases of the most approved construction and of the best materials have been secured. Two other cases have also been constructed in the building and set in place, so that at present the pressing needs of the Museum for cases have been relieved. These new cases will be installed in the East Gallery.



VISITORS—The Review Club of Oak Lane, of which Mrs. J. F. Dechant is President, visited the Museum on the afternoon of May 4th, for the purpose of studying Spanish art and becoming acquainted with the collections of the Museum. Mrs. Stevenson and the Director explained to the Club some of the collections.

RECEPTIONS.—A committee has been appointed by the President in accordance with a resolution passed at a recent meeting of the Executive Committee, to arrange for holding an Annual Reception at the Museum for the benefit of the members of the Corporation. This Annual Reception will be held after this year in May, but at the time was was short by perfect arrangements for a Spring Reception this year, it will be held on the afternoon of October 25, 1901, when the East Arcade, containing the rearranged collection of furniture, will be ready for inspection. Further notice of the Reception will be given in the October number.



NEW BASEMENTS.—The large room in the basement, which for a year or so past has been the scene of alterations, has now been thrown open to the public. Here have been reinstalled the Egyptian group presented to the City by the Hon. John Welsch and the large model of the Composite Colonnade of 1870 presented by Mr. John Lloyd. An extraordinary amount of light has been greatly improved, and there exists more than before a much greater advantage than when they were in their former cramped quarters. The East Arcade, which has been installed, is being moved on for the installation of the valuable furniture collection which it is expected will be considerably augmented by purchases in Rome during the present winter.



The Department of the Museum will be visiting the summer for the double purpose of purchasing objects for the Museum, and returning some of the foremost museums of Holland, Germany, France, Austria, Switzerland and England.



SCHOLARSHIPS.—We have this afternoon received an error in the announcement in the April number of the *Bulletin*. The scholarships which have been added to the fund in the gift of the Alumni Association. One of these scholarships was given by Mrs. Mary A. Holden in memory of her brother, Edward Gordon Holden. These names were incorrectly printed on account of misprint and were given Mrs. Holden has since added two more scholarships in memory of her brother to be awarded annually to the Alumni Association to maintain the advanced work in the Art Department of the School. This endorsement of Mrs. Holden brings the number of scholarships in the gift of the Alumni Association up to six, five of which were established this season.

The price of different designs of stained glass offered by Mrs. L. L. Ketterhous, of the Associate Committee of Women for the last design for a tower for the Bulletin, was awarded to Mrs. Margaret Kestlin, and honorable mention to Miss Ella C. Leonard's. These designs will appear on early numbers of the Bulletin.

This year's class of first-year students has proved the best in spirit and accomplishment for many seasons past, and a larger proportion than usual finished the work of the Industrial Drawing course.

The class in Interior Decoration inaugurated a scheme for decorating the walls of the lunch room, which has been carried out in large part. The succeeding class will probably finish the undertaking.

The furniture, in this season's exhibition, which is of a simple, craftsman-like character, is enriched in many cases with metal work such as handles, lock escutcheons, hinges, etc., done in the School, chiefly in the class in wrought iron, which has been able to execute larger work as well. A weather vane, in the form of a Spanish Galleon, is one of the striking features of the collection.

The thirty-third School year closed June 2, 1910, with the Annual Commencement Exercises, at which Diplomas, Certificates and Prizes were awarded, as will be recounted in detail in the forthcoming Annual Report. Mr. Henry Turner Bailey, formerly supervisor of art instruction for Massachusetts, and now editor of the *School Arts Book*, delivered an inspiring address on "The Art Student's Chief Business." The graduating class was the largest in the history of the School. The material of the classes has been excellent, and the exhibition of work that was made in connection with the Commencement exercises has attracted the most favorable attention.

Of the work in dawning, which is, of course, the foundation of all art work, however distinct its application to production, the school's exhibit this year is perhaps the strongest ever shown, and the display by the other departments is equally gratifying in its indication of healthy progress. The constructive design work, as shown in the annual exhibition, is especially strong in the applications to furniture and decorative treatment of cement. The latter material is coming more and more into architectural use, not only in the foundations and framework of construction, but in endless applications that not only permit, but invite, artistic treatment. In equipping craftsmen in this large and widening field of artistic production the School is keeping pace, in a most encouraging way, with progress in the practical world outside.

The erection of a commodious workshop for the classes in ornamental iron will make possible, in another year, still greater improvement in the quality of the executed work of these classes. With adequate facilities in the past, its results have been very commendable, and the beautiful and refined examples of architectural hardware that the School's instructor in this branch, Mr. Yellin, has executed in his own shops in the fulfilling of commissions from some of the country's most prominent architects, who have previously been unable, except by sending abroad, to obtain anything of the kind, gives assurance of intelligent and competent guidance in this hitherto unaccountably neglected form of craftsmanship. Among the work of students in this material shown this year, two pairs of andirons destined for the fireplaces in the entrance lobby of the School have been much noticed.

Mr. Copeland, whose work in decorating the new High School building at Trenton, N. J., attracted so much attention when it was on exhibition at the School last fall, has a commission to continue it during the coming summer. Mr. Deigendesch has also carried on at the School some important compositions for the decoration of a church in New York City. The execution of work of so much importance as these two sets of decorations for public buildings has been a source of gratification to the officers of the School, and an inspiration to the pupils. Such work as this, demonstrating as it does the applicability to practical problems of high artistic abilities and ideals, illustrates better perhaps

than any other one, to secure the distinctive aims of the museum and a genuine appreciation on the part of the public of the value of the service for which it is a preparation.

In the Textile School, which this month completed its fourth month session, the character of the work shown at the annual exhibition will compare very favorably with the best of any previous display, and the exceptionally large class that graduated this year, coupled with the reputation and influence more ample than ever before. In connection with the Commencement, the Alumni Association of the Textile School held an luncheon, the program some 85 members, from over 200 of its former students at the S. School, followed on Friday, June 20, by the speech-making and the greatest banquet in the evening. The speaker on the banquet were as follows: Hon. John D. Keefe, Mayor of Philadelphia; Mr. William H. Katterbach, of the Armstrong Mills, Lawrenceville, Pa.; Mr. Eugene S. Brown, of Great Ligonier & Co., New York; President Vincent J. Schenck, of the U. S. Weavers. A number of the graduates was the presentation of the gold of honor, emblem of a hard-earned link with the Division Textile, by the association of about two years of service to the school. These students, who in many cases are of the former students high in the esteem and a source of pride to graduates and undergraduates alike, and in recognition of the institution at large.

An interesting exhibit that has recently been made to the Commission of the Art Department is a Webster report from London, which presents a demonstration can be made of the same in the form of considerable importance from the longest of points of view, and which has since received the attention that deserves of the London and other art authorities. The report of said have long recognized the fact that the great source of the charm of Oriental carpets, as in all good stained glass, is the irregularity of the coloring—in other words that the change of color upon color is closely connected with the kind of perfectness that is obtained, otherwise it is very desirable on other grounds the quality may be. The establishment of the principle and the devising of methods of glassmaking to which variation could be obtained, with the resulting jewel-like play of color, constitutes the most important contribution that was made by William Morris to the modern movement in art and industry, with which his name is so closely associated, and it is in the development of this principle and its further practical results, in the use of printed and woven fabrics that the best modern European designers have achieved their most notable triumphs. The stained glass artists are almost too slow, and have introduced all sorts of devices to this end, but unfortunately the average carpet manufacturer has still to hurry the speed of the weaver, and still pin his faith to the even dyeing of his parts, as do all new glass manufacturers, strive for clearness in his glass, which means of course that he obtains only whiteness in the color of his fabric, and that more cannot possibly be good color.

The teachers of design in the School of Industrial Art have long wanted to make a practical demonstration of the soundness of the principle involved. The results already obtained have fully justified their position and are full of promise for the influence that are likely to exert in the future.

BEQUESTS

Numerous bequests have been received by the Pennsylvania Museum and School of Industrial Art in the past, the most important of which is that of the late Joseph E. Temple, amounting to \$50,000, three-fifths of the income from which is available for the purchase of art objects for the Museum, and two-fifths for the use of the School. The Trustees take this opportunity to express their thanks to those friends who now have the institution remembered in their wills and they earnestly solicit others who are interested in its work to remember it. Testators can feel assured that any funds left to the Pennsylvania Museum and School of Industrial Art will be carefully invested, the income well handled, and their wishes fully carried out.

FORM OF BEQUEST

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum ofdollars, for the use of the said Corporation.

Witnesses.....

FORM OF DEVISE OF REAL ESTATE

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....



ACCESSIONS

April—June, 1910

CLASS	OBJECT	HOW ACQUIRED
ANTIQUITIES	Colonial Relics Camel Saddle from Upper Egypt..... Leather Chateline Bag, U. S..... Wax Portrait of Philip II. of Spain..... 2 Pairs Spectacles with Steel Frames, U. S., 18th Century	Given by Mrs. William D. Frishmuth. Given by Col. Thomas S. Harrison. Given by Mr. Ernest Schernikow. Given by Mrs. John Harrison.
CARVINGS...	Ivory Goblet with Relief Carvings, Germany, 19th Century	Given by Miss Juliana Wood.
CERAMICS...	Collection of 28 Carvings, Ivory, Wood and Bone, Japan, 19th Century..... Creamware Mug with Modeled Lizard and Frogs Inside, Staffordshire, England, c. 1840 Creamware Figure Group, Staffordshire, Eng- land, c. 1830..... Maiolica Lavabo with Figure Decoration in Blue, Twenty-five inches in Diameter, Mex- ico, c. 1700.....	Given by Miss Juliana Wood. Bequest of Mrs. Mary H. Griffith. Given by Mrs. Hampton L. Carson. Given by Mrs. Hampton L. Carson. Bought—Joseph E. Temple Fund.

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

October, 1910

EIGHTH YEAR

Number 32

ETRUSCAN TERRA COTTA ASH-URNS

In the collection of classical antiquities belonging to the Pennsylvania Museum is a group of four small Etruscan sarcophagi, ash-chests or ash-urns, of painted pottery currently used in the Etruscan territory about the third century B. C.

These urns are by no means rare and are to be found in most museums where Etruscan antiquities have been collected. They come plentifully from Volterra—made of local alabaster or of local stone called "panchine." These, like those of Chiusi and Perugia, are native in concept and execution. The subjects are taken from Greek mythology, but are treated under Etruscan conditions. The Museum of Volterra contained four hundred ash-chests or "urnlets" (urnettes).⁽¹⁾ They are small chests, the lid of which is decorated with a recumbent figure in imitation of the larger, full length sarcophagi, and like them they belong to the last stages of Etruscan art. They were destined to hold the ashes of the dead. The front of the chest is usually made to



POTTERY ASH-URNS
Etruria, Circa Third Century B. C.

(1) See Dennis' "Cities and Cemeteries of Etruria" II., pp. 165-171.

1500 B. C., extending to the tenth century B. C. Analogous pottery at Thapsos in Sicily is found mixed with Mycenaean pottery, but seems to be of a somewhat more advanced type.⁽¹⁾

The next stage of burial is known as the Villanova period, so called from a deposit near Bologna. It begins roughly with the ninth century B. C. and continues to the seventh century B. C. Its remains extend from the region north of the Apennines to Etruria, the chief deposits having been found at Bologna, Corneto, Vetulonia, Este, etc. In these deposits iron occurs; bronze-making is improved, hammering and repoussé work supplementing the casting process. With this industrial stage the well-tomb (*tomba a pozzo*) appears, that is, incineration is practiced, although at Corneto inhumation occurs prior to the eighth century B. C.

The Villanova culture may fairly be regarded as Etruscan, notwithstanding the fact that it spread beyond the Etruscan territory proper. The cinerary urns are of hand-made and badly levigated volcanic clay known as "impasto Italico." This is to be distinguished from the later *bucchero nero* by its quality as well as by the fact that the latter is wheel-made. The clay is irregularly baked over an open fire and the color varies from red-brown to greyish black, covered with a polished slip, it may be to give it a metallic aspect. These urns are of highly specialized form with one small handle at the widest part. The cover is an inverted bowl also with one small handle. When ornamented, it is with incised geometric or stamped designs,—meanders, chevrons, dots, stars. Occasionally these are brought out in white. The technique is primitive, the forms are simple but heavy. The Hammer Collection in the Pennsylvania Museum includes a good specimen of Villanova urn. The ordinary pottery shows little advance on the former stage. Like it, it is ornamented with geometric designs, variations of the circle,—circular hollows, an early pattern which later became common in Etruria. Color appears in a creamy pigment. Knobs used at first for suspension become bosses, like those described by Homer as decorating cups⁽²⁾ of the time of the Trojan War.

The "a pozzo" tombs last until the end of the eighth century. The next stage probably begins not earlier than B. C. 700, and coincides with the first undoubted importations found in the tombs. But with the Villanova culture are grouped the bronzes which fall into line with those of the earliest Hellenic cities, and fibulae, which establish a synchronism with the so-called Hallstadt culture.

To this period also belongs the variety of sepulchral urn known as "tuguria," or hut-shaped, found principally in the Albanian region. These urns are not glazed, but polished by friction. Van Duhn⁽³⁾ has made an interesting study of these early settlements in the southern district of Etruria, and shows how with advanced culture, these people living on the hilltops migrated

(1) This is the view of Helbig in "Die Italiker in der Poebene." For a general survey of the entire question see H. B. Walters' "History of Ancient Pottery, Greek, Etruscan & Roman," II. vols.

(2) Iliad XI. 633. Odyssey IV. 615, VI. 232 (see Dumont-Pottier I., p. 152).

(3) Journal of Hellenic Studies.

into the valleys. From this, ~~one is~~ brought to the conclusion that Florence is a direct descendant of the early settlements of primitive Italy.

In Etruria, the gradual redeeming of the marsh lands for cultivation enabled the population to settle in the lower lands. The Faliscan region, as at Narce, illustrates the principle. In the earliest graves which are situated on the hilltop, cremation is the rule. The urns are of Villanova type. Nothing later than the eighth century is found, and no importations appear. The hut-dwellings at Narce seem to have belonged to the type illustrated in the hut-urn. The common pottery is of grayish black clay. After the eighth century the settlement shifted down the hill-slopes. In the later tombs red-glazed wares are found and oriental importations appear.

In the third period, that of the trench tomb, or "*tomba a fossa*," the first Greek influences are discernible. The pit and ash-urn are replaced by the trench, and inhumation becomes general. This period extends from the eighth century to the early sixth century, and is characterized by importations of pottery and bronze objects of the Greek geometric period, otherwise it differs but slightly from the former stratum. Now, however, the first examples of "*bucchero nero*" put in an appearance and at the end of the period, Greek influence is shown by wheel-made vases of geometric decoration. Here, also, begins to be seen the proto-Corinthian type of decoration, probably due to the establishment of Greek colonies in southern Italy, as at Cumæ. Wheel-made vases are most likely of Greek origin. According to Mr. Pottier,⁽¹⁾ the wheel already appears in a rude form in the eighth century B. C. Helbig and Martha assign its appearance in Etruria to the sixth. Gsell thinks that a wheel must have been used to reproduce the Volsi vases of gray clay baked to red. It is with the later period, the chamber tomb, or "*tomba a camera*," that the great sarcophagi of stone, terra cotta or pottery appear, on the lid of which the form of the defunct is stretched in a reclining attitude. Some of these burials have yielded rich treasure which now may be seen in the European museums; for with the dead were deposited many valuable objects,—jewelry, arms and other implements for his use in the after-life. It would seem that both modes of disposing of the dead, cremation and inhumation, were practised at the same time and long side-by-side in the Etruscan region. The existence of these us habits, or miniature sarcophagi, in itself is eloquent as to the fact. They are found in large quantities in various museums. Some are of stone, but most of them, like the specimens here illustrated, are of pottery, and they differ in size, although those herein mentioned are of about the same dimensions.

S. Y. S.



FLEMISH AND RHENISH STONEWARE, AND THE EVOLUTION OF SIEGBURG FORMS

A collection of salt-glazed stoneware procured in Europe during the past summer by the Director of the Museum is of particular interest, because some of the examples illustrate the development of Siegburg white ware from

(1) "Catalogue du Musée du Louvre."



EXAMPLES OF STONEWARE FROM SIEGBURG AND COLOGNE

From the Fourteenth to the Seventeenth Century

The Dark one, on the right, is Frankish

STEEL AND IRON STRONG BOXES

Everything has its *raison d'être*. As Leibnitz has put it in a formula which now sounds trite to us, but which in the seventeenth century seemed revolutionary,—“Nothing happens without sufficient cause.” This thought naturally occurs to the mind when, in going over collections in the Pennsylvania Museum, we pause before an attractive series of steel and iron caskets or small strong boxes of the sixteenth and seventeenth centuries. These vary in size from about 11 x 8 inches to 5 x 3 inches. All but two are of engraved steel and are provided with strong, elaborate locks, combining



PAINTED IRON CASKET
Fifteenth or Sixteenth Century
Gift of Mr. Clarence B. Moore

remarkable strength with considerable artistic beauty and careful workmanship; and the obvious effort on the part of the skillful artisans who made them to produce a receptacle wherein could be stored valuables or important papers, recalls the conditions under which owners of such things lived in the fifteenth and sixteenth centuries, that is before safes and banks relieved the individual of all responsibility with regard to the safe-keeping of his possessions.

All but one of the group seem to be of German manufacture, the one exception being probably Dutch. The largest steel casket of the collection (Museum No. '99-363) measures 11 x 8 x 6 inches. It forms a part of the Bloomfield Moore gift. It is finely chased or engraved with arabesques and

groundwork picked out, or "stippled." The lid is elaborately covered with scrolls and arabesques with a border of wavy lines and spirals. The edges and corners are reinforced by steel bands of leafwork with rivet bands. On the front and back plates the space is divided in arched panels. On the first is engraved the Sun-God, wearing a crown, carrying a swordlike sceptre in his right hand and in his left the orb. He wears a costume which assigns the



STEEL CASKET

Fifteenth or Sixteenth Century
Robert H. Lamborn Collection

work to the sixteenth century. The next is Mars, wearing a plumed morion, and carrying a sheaf of bolts. Mercury and Venus are traced on the back of the casket. On one side Luna is represented, and on the other "planeten." Each plate is surrounded with a scroll border between plain bands, and the male figures are clad in the "pourpoint" and trunks of the late sixteenth century. Only one bolt in the lock secures this interesting casket. The key, which is original is very ornate and *à jour*. Four globular feet support the casket, which is peculiar in the fact that it has no handle.



LARGE STEEL CASKET
Sixteenth to Seventeenth Century
Bloomfield House Collection

Still another small casket of finely engraved steel (No. 82-1253), also a gift of Mrs. Moore, has a handle as well as keyhole in the lid. The surface of the latter is divided, as is that of the front plate, in two square panels, the groundwork of which is picked or "stippled;" and all the empty spaces filled with arabesques. In one panel stands a figure of a man in the exaggerated



SMALL STEEL CASKET
Fifteenth or Sixteenth Century
Bloomfield Moore Collection

trunk and hose of the sixteenth century with a "ruff" at the throat and an eccentric peaked broad-rimmed hat. His hands rest on his hips. On the other panel is a woman wearing large paniers and the feminine costume of the same period, with "ruff" and close-fitting, plumed head-dress. She holds in her right hand an object which looks like a tall beer glass or mug. Similar figures occupy the side panels. A quadruple lock secures the lid. The back plate is

decorated with clusters of direct-work or less clear to view. One group is made up of a shield, another of a scimitar and breastplate, another of a quiver, and so on.

No. 9130 (gift of Mrs. John W. Field) is a very small example, measuring $5 \times 3 \times 3$ inches, of the same workmanship and similar decoration.

A small casket, $6 \times 3\frac{1}{2} \times 3\frac{1}{2}$ inches (No. 9302, Bloomfield Moore Collection), also of fine steel, the background of which is picked out and "stippled," represents on the front plate a hound chasing a fox. On the back, the scene is repeated with a hare as the quarry. These are surrounded with trees, foliage and arabesques; while on the lid is represented the scene in the Garden of Eden with Adam and Eve standing on either side of the Tree, around which the Serpent is twisted. On one end is a male head wearing a cap of the sixteenth century. On the other end is a soldier's head bearing a morion of the same period. The borders are of the twisted rope pattern, with empty spaces filled with stars and scrolls. The lid is furnished with a double-bolt lock, the keyhole of which, as well as the handle, is in the lid.

Two small specimens are of the same general style of workmanship. One of them, however, $5 \times 3 \times 3$ inches (No. 9721, Bloomfield Moore Collection), is even finer in execution. It is decorated with medallions of semi-grotesque heads wearing "ruffs"; and even the smaller part of the casket is decorated with arabesque on a "stippled," or pickled-out groundwork. They are probably of the same period. The front and side plates show panels with spread eagles at rest. The back plate is decorated with two gladiators' heads. The casket rests on globular feet—as does the other (No. 9722, a loan of Mrs. Frederic Graff), from Augsburg, which dates 1489.

A curious, painted iron box, $9 \times 4\frac{1}{2} \times 5$ inches, is in the collection (No. 9763, gift of Mr. Clarence H. Moore). Its plain hinges are on the outside, and it seems to have been decorated in Dutch taste with bands of black and red tulips. As in the other examples, the keyhole is in the lid, and a double-bolt lock fastens the latter. The plain cylindrical handles are on the sides and the base is cut out in scroll-shaped outlines. Some rivets and plain sections of bands have been restored.

A large wooden casket (No. 63500, Robert H. Lanbourn Collection) covered with open-work iron is very different in style. It has the appearance of basket work. Four rings at the four corners were used to lift it, and it opens on the narrow side, the lid being secured with a large, double hasp. A spring-lock contrivance, the mechanism of which is now somewhat damaged, secured the keyhole when the key was removed. This box like the entire series, save perhaps the painted iron casket, is probably of German manufacture. At least a small casket of similar style and workmanship in the Boston Museum of Fine Arts comes from Nuremberg.

The inventories of the fifteenth and sixteenth centuries mention caskets and coffers of every description and material, from crystal to hardest metal. In these well-secured and preferably heavy receptacles, love-letters, jewels, money,—in brief, all one's private valuables—were locked up for safe-keeping, and the important place occupied by these strong caskets in the individual and social life of ancient days appears in the prolonged survival of the expression,

still used officially in the nineteenth century when a French King or Emperor gave of his personal resources, that he drew the amount on his private casket "sa cassette particulière."

In the "*Mémoires de la Vie du Comte de Grammont*," it appears that it was in a casket "that the handsome Dongan had secured all the souvenirs that he had received from Miss Price, so that the opening of the famous coffer cost the latter her place as maid of honor of the Duchess of York." Mlle de Montpensier⁽¹⁾ says that the casket of Louis XIII., opened after his death, gave a high idea of the court ladies of the time; for there were therein "great reports of the troubles he had with his mistresses, to the praise of whom, as well as to his own, one may say that he never loved any but the most virtuous ones." One can but agree with Havard⁽²⁾ when, quoting the above, he adds, "It were well to know what was meant by the word 'virtuous' in the year of grace, 1643."

However this may be, the series described above is among the most interesting and suggestive of the Museum's possessions.

(1) "*Mémoires*" I., p. 141.

(2) "*Dictionnaire de l'Ameublement et de la Décoration*."



NOTES

COVER—The cover design used for this number of the BULLETIN, the work of Miss Margaret Lindale, a pupil of the School, took the first prize, offered by Mrs. J. L. Ketterlinus of the Associate Committee of Women. Other competitive designs of the series will be used for future numbers of the BULLETIN.



RECEPTION—A private view of the newly arranged furniture exhibit will be given to the members of the corporation and the friends of the Museum on the afternoon of Tuesday, October 25, 1910, under the auspices of the Board of Trustees and the Associate Committee of Women, invitations for which will be sent out in due season.



NEW CASES—Ten new cases, purchased with the fund bequeathed by the late Miss Mary Lewis for the purpose, have been placed in the East Gallery and the collections in that department have been entirely rearranged. The collections of pottery and porcelain now occupy the north half of the compartment, while the collections of glass, carved ivories, lacquer, enamels and musical instruments now occupy the southern half of the room. The collection of silver and jewelry is now installed in the central aisle, separating the glass from the ceramics. The additional cases permit the reinstallation of glassware which had been temporarily retired on account of lack of case room, and

also the separation of different groups of glass which had been crumpled together for the same reason. In the new arrangement of the cases the apartment is approached in a more orderly fashion.



FURNITURE DISPLAY.—During the reconstruction the East Avenue room, formerly occupied by the Chinese glass collection, was installed in the new Museum. Whether for display or storage purposes, the more suitable installation of the furniture collection. The apartments in this room have been erected along the east and south sides of the room and built up in the style of the period to which the furniture belongs. The original room at the eastern end has been constructed in the style of the nineteenth century period (Jacobean) of the seventeenth century. In the center apartment spaces in the shape of the English—Jacobean style—have been reserved, showing examples of Chippendale, Sheraton, Regency, and so forth. In the room following this is a room built in the style of the French style, containing examples of early Nineteenth Century French style, and a room which will probably be used as a museum in the future. In the room following this is a French room of the Louis XV. period (the same room as a French style) with reproductions of furniture of the same period. The room is finished with genuine and painted of the same material, and is presented to the Museum by Mr. and Mrs. Charles J. Smith, of New York.



FURNITURE.—The French style Museum was divided in four for the purpose of installing the furniture. The furniture is all in perfect shape in the best of groups, and it was decided to install in the same. The new arrangement is a more complete and complete of the whole. Among the chairs—English and French—there are a number of the same style and some rare English chairs of the same style. The room is the same style of the seventeenth century.

A Spanish room will also be added on the north side of the apartment, next to the French style room. The room will contain examples of Spanish furniture of the seventeenth and eighteenth centuries. In the style of the apartment will be placed the original and original French style of the seventeenth century, which was secured in France during the summer. Later on additional apartments will be required to increase the number of other countries.



MUSEUM.—The inscription on the interesting Saracenic star-shaped tile, which was figured in the April number of the *BULLETIN*, has been translated by Prof. A. V. Williams Jackson, of Columbia University, New York, with the help of his assistant, Dr. Yohanan, and proves not to be Koranic, either in language or script, but Persian. Parts of the inscription have been

obliterated by long usage, and other portions have been restored, but so far as the original lettering is legible, the inscription reads as follows:

Wherever she be * * * the friends are as many as the stars
 Those beloved ones of the happy time * * *
 Cast out into the world * * *
 In the world there is no more hope left for me,
 And in my soul no love for the world is left.
 * * * happiness was the portion of my heart.
 And that is no longer left * * * creator of the world.

The fact that the writing on this tile is very poor Persian would seem to support the belief, expressed in the article in the April BULLETIN, that it is of Saracenic, and not Persian, origin. As already stated, this tile is probably of the latter half of the thirteenth century.



SCHOOL NOTES—The number of applications made to the School for graduates and pupils either to accept positions or to execute special orders this season is the largest ever known. The Business Bureau of the Alumni Association has not been able to fill all the requests. It is worth noting that one large firm of interior decorators now employs five of our students in their establishment, one of them being in charge of the department. Decorators and art instructors are most in demand. The large development of industrial education in the West has created a need of teachers not at once to be met. In connection with the general drawing and color courses, there is a strong "crafts" element, ranging from simple woodwork to the making of elaborate jewelry.

Mr. Copeland has spent the greater part of the summer in modeling his large lunette, representing the different nations receiving the enlightenment of Art,—for the assembly room of the Trenton, N. J., High School. The panel is a semicircle about eighteen feet wide by nine feet high and contains numerous figures in low relief, their different attitudes expressive of their relation to the central Genius of Enlightenment. The Indian girl symbolizing America is particularly well presented, as also the kneeling figure immediately to the right of the centre. Mr. Copeland was assisted in this work by one of his pupils, Pietro Ciavarra.

This is the first figure panel added to the decoration of the Assembly Room, upon which Mr. Copeland has been engaged for several seasons,—each year's graduating class of the High School, and the Alumni Association contributing some feature of the scheme. The previous parts were painted panels with which the present one has been made to harmonize, not only in design, but by a judicious bronze tone given to the whole.

A series of large decorative landscapes represent another commission executed by Mr. Copeland for a public school in the same city.

During the summer the forge room has been completed, and the students in wrought iron will find adequate accommodation when they return. Two of

last year's class have been employed during vacation on some interesting Gothic work for a church in New York City. The best architects have practically excluded wrought iron from their buildings, owing to the difficulty of obtaining work of an artistic character, and it is gratifying to note that Mr. Yellin, who is in charge of the work here, is now recognized by the most competent men in America as producing work quite consistent with the very finest examples and traditions of the art in the last medieval period, and they are eagerly giving him orders for this valuable and effective element of building and decoration. Indeed, it may truly be called a renaissance of this great craft, and the pessimistic view of the "renaissance" will soon lose its place on the better class of our literature. The work conducted here is the only one organized and carried on to this end. The use of copper for especially elaborate and comparatively delicate detail work—brasses in connection with the iron, has been suggested and is being put by one of the young men with great success, the result appearing in a comparatively short time to the time, and having the advantage of not rusting and falling off as sometimes happens with the thin iron.

ACCESSIONS

July—September, 1910

CLASS	OBJECT	HOW ACQUIRED
FURNITURE	1. Chair, Oak, painted blue, with yellow and red lines.	Donated.
	2. Chair, Oak, painted blue, with yellow and red lines.	Donated.
	3. Chair, Oak, painted blue, with yellow and red lines.	Donated.
	4. Chair, Oak, painted blue, with yellow and red lines.	Donated.
	5. Chair, Oak, painted blue, with yellow and red lines.	Donated.
	6. Chair, Oak, painted blue, with yellow and red lines.	Donated.
	7. Chair, Oak, painted blue, with yellow and red lines.	Donated.
	8. Chair, Oak, painted blue, with yellow and red lines.	Donated.
	9. Chair, Oak, painted blue, with yellow and red lines.	Donated.
	10. Chair, Oak, painted blue, with yellow and red lines.	Donated.
GLASS	1. Glass, painted blue, with yellow and red lines.	Given by Mr. and Mrs. Harrison Yarnall.
	2. Glass, painted blue, with yellow and red lines.	Given by Mr. and Mrs. Harrison Yarnall.
	3. Glass, painted blue, with yellow and red lines.	Given by Mr. and Mrs. Harrison Yarnall.
MIRROR AND CASE	1. Mirror, painted blue, with yellow and red lines.	Given by Mr. and Mrs. Harrison Yarnall.
	2. Mirror, painted blue, with yellow and red lines.	Given by Mr. and Mrs. Harrison Yarnall.
TEXTILES	1. Textile, painted blue, with yellow and red lines.	Given by Mr. and Mrs. Harrison Yarnall.
	2. Textile, painted blue, with yellow and red lines.	Given by Mr. and Mrs. Harrison Yarnall.
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BULLETIN
OF THE
PENNSYLVANIA MUSEUM

MEMORIAL HALL, FAIRMOUNT PARK

PHILADELPHIA

VOLUME IX

JANUARY, APRIL
JULY AND OCTOBER
1911

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Bulletin of the Pennsylvania Museum

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BULLETIN

OF

THE PENNSYLVANIA MUSEUM

January, 1911

NINTH YEAR

Number 33

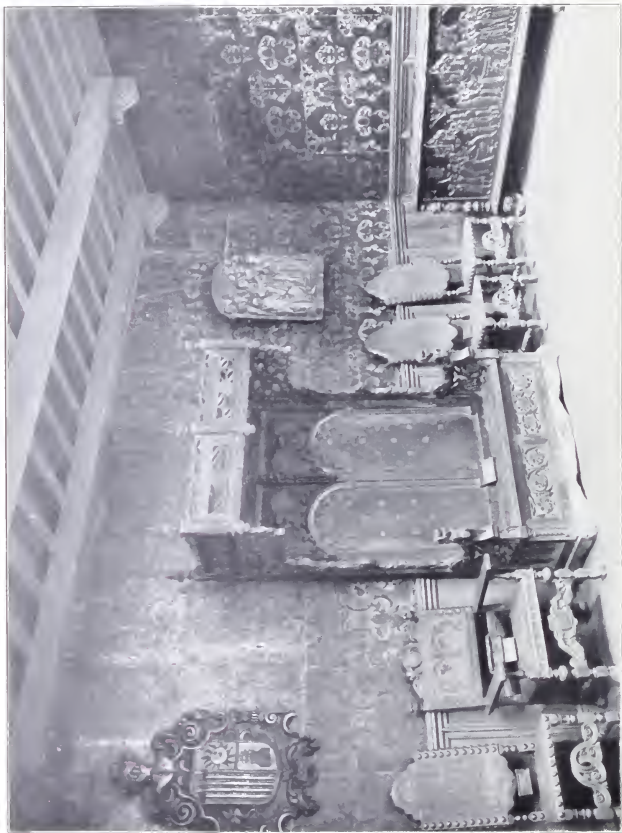
FURNITURE EXHIBIT

The exhibition of old furniture held in October and November met a need which the Museum and School authorities had for some time realized. The School has paid particular attention to its furniture classes and it is of first importance that the best authentic models obtainable, representing each order and period, shall be brought within the reach of the students for the purpose of training their eyes to what have been recognized at various times as the highest examples of art. The recent effort to exhibit the furniture in proper surroundings is only a beginning which however incomplete and tentative is a forerunner of better things.

The Museum possessed a valuable collection of furniture which, begun at the time of the Centennial Celebration, had increased to such an extent that a new installation and classification had become imperative. The Fairmount Park Commission, alive to the Museum's needs, in 1909 obtained an appropriation from Councils of funds necessary to the adequate fitting out of a portion of a basement for the proper display of the Model of the Centennial Exposition, the gift of John Baird, Esq., which commemorates one of the most important events in the history of the world, and which is now installed there in a dignified manner. This liberal action of the Commissioners enabled the Museum authorities to assign one of the largest halls in the building to the collection of antique furniture. The grouping of the various examples amid surroundings reproducing as nearly as possible their original environment was then undertaken, and the present arrangement is the result of a conscientious study by those in charge, in which they were ably assisted by Mr. Frank G. Spear, a teacher, and former student at the School.

The exhibition opened on October 25th for a private view, when invitations were sent out in the names of the Trustees and the Associate Committee of Women to the friends and patrons of the Institution. The reception was well attended. Tea was served by the ladies, and the new installation was critically examined. The occasion was so successful in every respect that it is probable that Members' Day will be observed in some such way annually.

It is hoped that the paucity of certain parts of the collection may prompt owners of well authenticated ancient or historic pieces of furniture to present or lend them to the Museum. The valuable use which they will be made to



SPANISH ROOM
Seventeenth Century

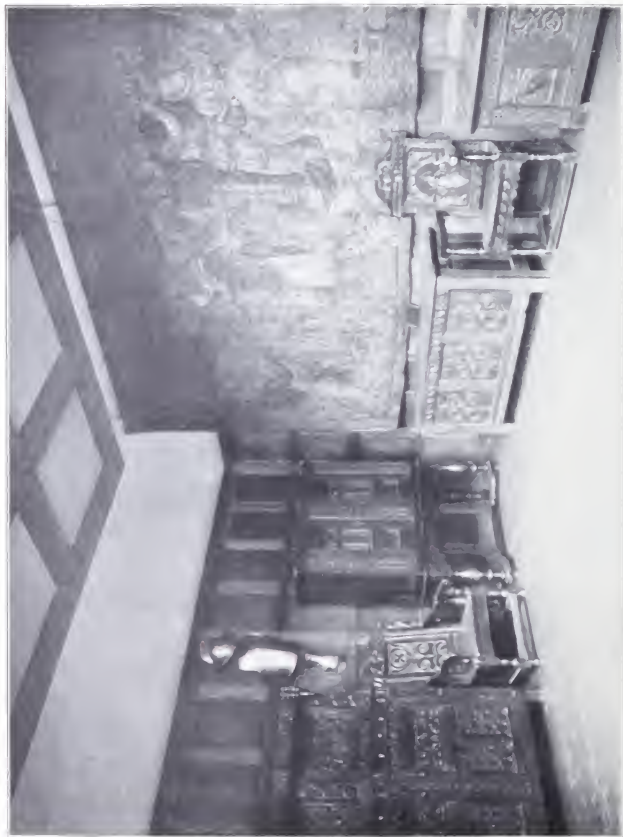
serve should appeal to public-minded men and women. To many of the students, European collections are inaccessible and the very few good American collections are scarcely less so. It is therefore of highest importance, in a large manufacturing centre like Philadelphia, that the best models should be placed within the reach of its artists. It should not be forgotten that in the early days of the Nation, when objects *de luxe* were imported from Europe by the rich men of the young Colonies, and American cabinet makers first attempted to supply the demand for handsome furniture, Philadelphia played a leading part in turning out finely carved mahogany and walnut reproductions of the artistic styles then in use in Europe. The local cabinet makers used, it is said, a particularly fine variety of walnut tree which grew on the banks of the Schuylkill. It is therefore eminently fitting that such a collection of American, as well as of European, examples should be established in this city, and its citizens may well be expected to take pride in making such a series as fine and representative as it should be to adequately commemorate the importance of the first Capital of the Republic.

The oldest group of furniture exhibited at present is from Spain and begins with the sixteenth century. The ceiling of the apartment is copied from the illustration of a Spanish house by an artist known to have made his studies in Spain from original dwellings. The walls are hung with old Spanish leather. In the olden time, the decoration on leather was applied on a silvered surface, a fact which today enables experts to detect the genuinely ancient leather from modern imitations. The present specimens used on the walls come from the Netherlands, so long a Spanish dependency, and consist of fifty-three pieces of leather decorated with gold scrolls and colored and embossed flowers and fruits on a green ground. There is very little Spanish leather in this country, a fact that adds to the value of this wall covering.

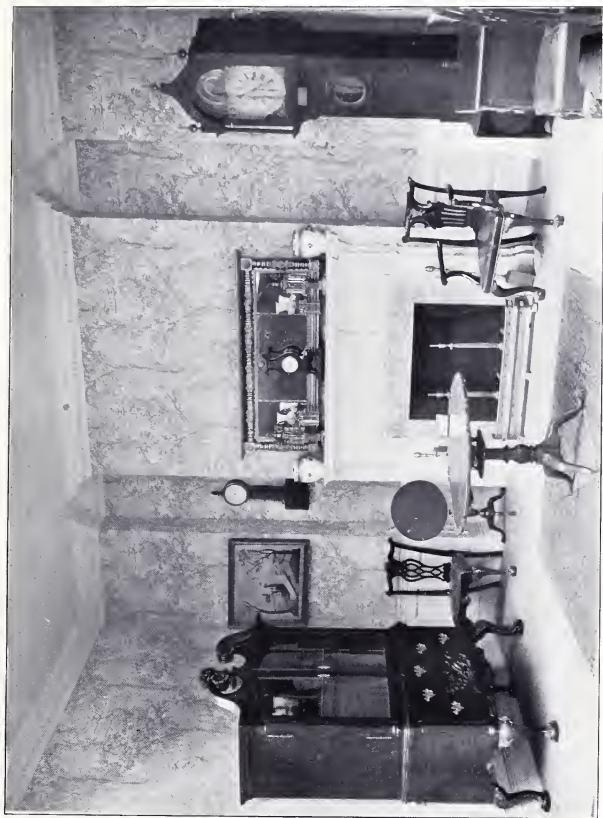
In this room stands a fine canopied seat or bench of old walnut, carved in Hispano-Moresque style, with inlays or rude marquetry in the Spanish taste of the period. A superbly carved chest of the seventeenth century, the fine original locks of which are well preserved, is a gift of Mr. John T. Morris, and is one of the most highly prized objects of art in the collection. Indeed, it is easily the finest specimen of its order in this country. The carvings represent warlike scenes from the siege of Granada. Chairs covered with Cordova leather, old Spanish carvings and minor objects complete the furnishing of the alcove.

Of the early seventeenth century, a room has been fitted out with English furniture of the oak period. The idea of the ceiling and the paneling of the walls has been copied from those seen in old English buildings, notably at Haddon Hall, and in this room are displayed some ancient carved oak "bahunts," chests and chairs of the period.

Next in order is the English eighteenth century mahogany alcove, which contains the Queen Anne, Chippendale, Heppelwhite, Sheraton and Adam styles of furniture. The mantelpiece is a genuine Adam production obtained in England; and a superb so-called "Irish Chippendale" sideboard table, the gift of M. W. Collet and T. J. W. Donath, is one of the most striking objects in the series.



ENGLISH OAK ROOM
Seventeenth Century



AMERICAN COLONIAL ROOM
Eighteenth Century

Since the opening of the exhibition a remarkable chest has been obtained by purchase, which stands on a finely carved Chippendale base of mahogany. The chest itself belongs to the group of European "Chinoiserie" oddities, so much in vogue toward the middle of the eighteenth century, when on the Continent and in England artist-artisans vied with one another in reproducing or evolving anew Chinese designs and methods. At this time, as pointed out by Francis Lenygon,¹¹ even English women sought to reproduce lacquer with paint and varnish, and the craze was as pronounced as that which a generation or two ago found expression in decalcomania or later in china painting. This author quotes Mrs. Pendarves (later Mrs. Delany), who refers to Lady Sunderland, daughter of the Duchess of Marlborough, as "very busy japaning," and says that "everybody is mad about japaning." The craze for "Chinoiserie," especially for imitating lacquer, was at its height in England under the first two Georges. After the middle of the eighteenth century the fashion gradually abated, although for some time it remained in vogue and as late as 1754 Edwards and Darley published a book of designs illustrative of their interpretation of Chinese ornament. A tall clock of English lacquered wood with brass mountings, the gift of John T. Morris, Esq., to the Pennsylvania Museum, is interesting as a specimen of this peculiar work.

However this may be, the handsome chest in question is covered with tooled leather of brown flower-grained on which the presence of the tulip is suggestive of the Netherlands where the "Chinoiserie" craze seems to have started about the last half of the seventeenth century, thence spreading over western Europe. Groups of Chinese figures in colors form the main decorative motive. The different groups of figures centre about a Chinese pavilion with a pagoda-like roof. Around the lid is a conventional or linear design which on the leather reproduces the "card cut" or "strap work" pattern as various authors describe the carved fretwork that, usually about 1750-70, accompanies Chinese Chippendale and other mahogany furniture of the same style.¹²

This pattern on the chest is reproduced in the carving on the top and bottom of the legs of the mahogany stand, the central motive of which also represents a Chinese pavilion similar in general character to some of the central painted designs on the leather. Small brass nails form a finish on the edges of the chest. It is quite a unique specimen, and is remarkable in style and quality.

Next to the English mahogany eighteenth century alcove has been placed

¹¹ "The Decoration and Furniture of English Mansions During the XVII. and XVIII. Centuries," pp. 156 and foll.

¹² The Dutch conducted a brisk trade with Asia. By the middle of the seventeenth century they began to imitate the Chinese and Japanese lacquering, undoubtedly for commercial purposes.

¹³ At this time Chinese taste was predominant, and the design in question is used very commonly as may be seen in the illustrations of Chinese mahogany furniture reproduced for instance by Percy Macquoid in his "History of English Furniture," London, 1900, p. 57. Also fig. 140, 133 and indeed many other pieces of the period, as well as in the fretwork of the charming table dated 1770, illustrated by Lenygon, loc. cit. fig. 71.



CARVED OAK CHAIRS
English, about 1650

the American Colonial room, the mahogany claw and ball, cabriole-leg style of which is so closely allied to the Queen Anne and Georgian orders. This room is almost entirely furnished with inherited furniture loaned by Mr. Cornelius Stevenson. One of the most striking pieces is a fine pie-crust table, the tripod legs of which are elaborately carved; a bookcase with claw and ball feet, and scroll and flame top, also is finely carved.

Following this, a room is provided for American Empire style furniture, of which the principal feature is a fine, brass inlaid and mounted sideboard, the bequest of Miss Elizabeth Gratz. With it are two fine, brass inlaid knife-boxes. There is also a small brass-mounted lyre table loaned by Mr. Cornelius Stevenson.

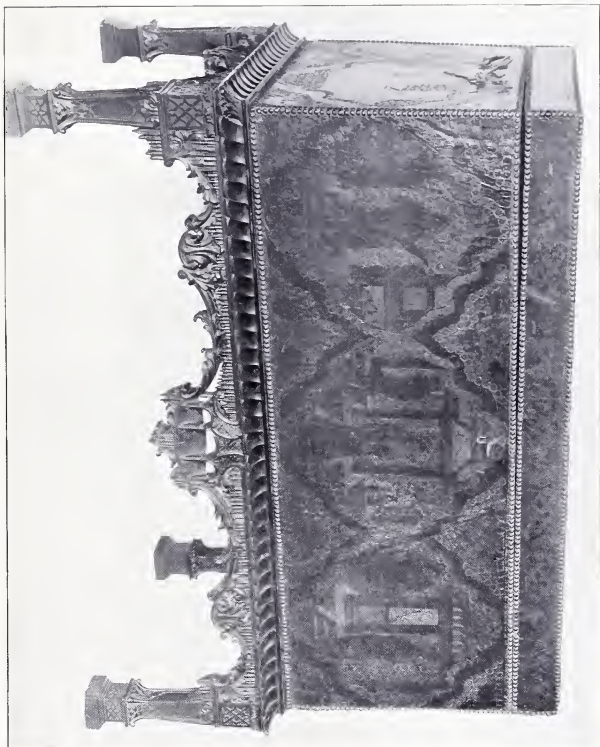
The gift or loan of old Empire chairs and such objects, which might fit in this room, is earnestly solicited.

A French room furnished in Louis XV style is fitted out with paneled walls. A very tall looking-glass with top painted with cupids and cloud effects and framed in rococo style, a carved oak console, and some handsome, heavy brass-mounted furniture, with carved chairs, complete the room. It would be most desirable to have additions to this important series.

The Louis XVI room has been fitted out with old gilt and white paneling and mirrors, which are the generous gift of Mr. and Mrs. Charlton Yarnall. A fine Buhl table and three chairs, the property of the Museum, complete the exhibit, the paucity of which will appeal, it is hoped, to public-spirited friends.

S. Y. S.





CHEST COVERED WITH PAINTED AND TOOLED LEATHER

Chippendale Mahogany Stand
English, Eighteenth Century

OLD RAEREN FLAGONS

An important salt glazed stoneware jug has recently been added to the Museum collection, which, on account of its historical interest, is worthy of special notice. It is of the characteristic brown and gray glaze, so extensively employed at Raeren, near Aix-la-Chapelle, in the old province of Limburg, the earliest seat of the stoneware industry in Flanders, in the latter half of the sixteenth century and the early part of the seventeenth. This fine example measures nearly eighteen inches (45 cm.) in height and bears the date 1609, the year of the treaty of peace between Spain and the Netherlands. Around the central zone are seven arched alcoves containing the effigies of kings and prominent personages in relief. Below the half figures are their coats of arms, while above are inscribed their names. The first niche on the left is labeled "Marquis Spinola," having reference to the Italian Marquis Ambrogio di Spinola, who was born in 1570, and who was the opponent of Johann Mauritz, Count of Nassau, in the Netherlands before the declaration of peace.

The second alcove bears the title "Engels König" (King of England). The third is inscribed "Roemsch Kaiser" (Emperor of Rome, or the Holy Roman Empire). Next to this is "Spans König" (King of Spain), and following these are "König in Francrig" (King of France), and "König in Denmark" (King of Denmark). The inscription over the seventh figure has scaled off, the reliefs having been made in separate moulds and applied to the surface, but it is evident that the missing portion was lost before the jug was fired, since the surface which it would have covered is thoroughly glazed. Similar examples are to be found in the museums of Cologne and Aachen, in which the last medallion is inscribed "Mauritis," with the arms of Nassau beneath.

In the niche occupied by the Roman Emperor occurs the word "Pais," for which reason this commemorative pattern is known as the "Peace Jug." In two of the other divisions are the letters "H. B." and "I. B.," the initials of the makers, presumably the marks of Jan Baldems and the workman who assisted him in making the forms. The modeling reveals the same characteristics which appear in other examples of Jan Baldems' work. This master potter belonged to a line of celebrated artists and modelers of whom his predecessors Baldem Mennicken and Jan Errens were the most noted.

These "Peace Jugs" became extremely popular, and distinguished men, even at distant points, ordered examples from the pottery at Raeren and had their coats of arms placed upon them.

On the back of the jug which is here figured, beneath the handle, are three relief medallions containing coats of arms. The central one has not yet been identified but the other two bear the inscription "F. Joan Mintzenburg Prior Carmel Franc. 1609." Johan Mintzenburg was at that time a Carmelite Prior at Frankfurt, Germany, and it was doubtless for him that this example was made.

The upper and lower portions of this rare example are embellished with incised and embossed designs.



RAEREN FLAGON
Salt Glazed Stoneware
Dated 1609

There are also in the Museum several Raeren jugs of similar form, ten inches in height, known as *Bauentanz-Krüge* (Peasants' Dance Jugs). Around the centres extend bands with continuous figure-scenes of men and women dancing, in pairs, accompanied by the following inscription:

"GERHART DU MUSST HOFFER BLASSEN
SO DÄNSEN DIE BERN ALS WEREN SE RASEN
FRY AB STECKE PASTOR
ICH VERDANS DY KOP MIT DEN KOK."

The translation is as follows:

Gerald thou must blow lustily
So the peasants may dance as though they were mad
Faith, says the pastor
I will dance away my cap with my cassock.

These examples are dated 1507.

The principal characteristics of Raeren stoneware are a yellowish or grayish body, heavy opaline glaze, varying in color from a deep reddish brown to a pale dirty yellow, frequently mottled or freckled, in places, with well modeled decorations which have been separately moulded and applied to the surface.

E. A. B.



NOTES

COVER DESIGN.—The cover design for this number of the BULLETIN was executed by Miss F. C. Leonard, a pupil of the School, and received honorable mention in the recent competition for the prize offered by Mrs. J. L. Ketterlinus.



MEMBERS' DAY.—On October 25th, a reception was held at the Museum in Memorial Hall for the members of the Corporation and the friends of the institution. Two hundred and fifty guests were present. On this occasion the newly installed collection of furniture, augmented by recent purchases in Europe, was ready for inspection and on the following day it was thrown open to the general public.



ART PRIMER.—A new Art Primer of the Ceramic Series is now in press and will be placed on sale early in January. The subject is *Oriental Porcelains*. Copies will be sent to members, free of charge, on application to the Librarian. To others the price will be 50 cents.



PERSIAN POTTERY.—Through the generosity of Mr. John T. Morris, one of our Trustees, the Museum has come into possession of a choice collection

of old Persian and Syrian Pottery, purchased last spring in Egypt. Some large vases or jars of green glazed earthenware belong to what is now known as the Rakka group, which is also well represented by a series of smaller vessels, such as vases and lamps. The group of Persian wares includes a number of large tiles with inscriptions in relief and metallic lustre decorations. A bowl with blue glaze and copper lustre is one of the most noteworthy examples. A large hanging lamp with beautiful iridescent glaze is perhaps the rarest piece in the collection. The pieces date from the thirteenth to the eighteenth century. They will be more fully described in a future number of the BULLETIN.

Mr. Morris has also placed on loan a collection of Japanese armor, masks and carved rammas, of great historical and artistic interest. These objects will be labeled and installed at an early day and will form the subject of an article for the BULLETIN.



SUBSCRIPTION BALL—The Costume Ball given at the Bellevue-Stratford on Friday, December 2, 1910, under the auspices of the Associate Committee of Women, was in every respect a credit to all concerned. There was but one opinion expressed as to its merits as an entertainment; and the substantial results entirely justified the ladies for entering upon the troublesome undertaking, as not only did the beautiful pageant bring the institution forward with honor before the general public, but, although the accounts are not yet closed, it is safe to say that over three thousand dollars were taken in.

It was a beautiful sight. The most beautiful and graceful young women in society vied with the students in the School in making this occasion come up to the standards of an art institution, and the result was a gay scene of beauty. Mrs. Jones Wister and Mrs. Shillard Smith, who bore the burden of the responsibility with the ladies and gentlemen of the special committee who so ably assisted them in successfully carrying out their arduous enterprise, deserve the warmest thanks of the Corporation for their kind interest in the welfare of the Institution.



SCHOOL NOTES—One of the most appreciative visitors who has ever inspected the work of the School is Dr. Georg Kerschensteiner, Superintendent of Schools in Munich, who visited it December 2nd. Dr. Kerschensteiner has achieved a wide reputation in connection with his work in making industrial education a prominent and successful feature of public education, the most distinctive type of schools which he has introduced, or at least has greatly developed, being the continuation schools of which there are about fifty in Munich. They are part time day schools for boys and girls over fourteen who are apprenticed or employed in some way that prevents their attending the higher schools.

Dr. Kerschensteiner came to America to lecture in this and several other cities under the auspices of the National Society for the Promotion of Industrial Education, of the Pennsylvania Branch of which Principal Miller of the School of Industrial Art is President. He expressed the highest approval of the work of the School. His visit to Philadelphia was especially timely in view of the fact that the school code which failed to become a law at the last session of the legislature is the subject of so much active and earnest discussion at present.

That the claims of industrial education are not more frankly recognized in it is one of the weakest points in the code as already drafted and it is much to be hoped that the interest in this feature of school work, which Dr. Kerschensteiner's visit has so effectually stimulated, may exert a beneficial influence in determining the character of the law which the next legislature will be asked to enact.

Mrs. John Harrison has presented the sum sufficient to cover the expense of building and equipping the new Forge Shop, for the class in wrought iron, as a memorial to her husband, who was so greatly interested in her efforts to establish this work. She also sent one of the graduating class, Mr. Ege, to Bar Harbor for the month of December, to instruct a number of young men, who are capable and efficient mechanics, but untaught in the art of their trade. The Arts and Crafts Society of that place, of which Mrs. Harrison is one of the officers, is endeavoring to develop among the native population the skill and taste of which they give evidence in many ways, and not only provide means of expression of ideas, but a market for the practical forms these ideas assume.

Mrs. J. L. Ketterlinus, of the Associate Committee of Women, offers two prizes, of ten dollars each, for the best original design for a cover of the Museum BULLETIN, and for work in wrought iron, by pupils.

Various traveling exhibits of School work are now en route to places of importance in the West and South, where the work is being introduced or expanded. These are sent under the auspices of the Alumni Association of the School, the American Federation of Arts, and the Art Publishing Company of Atkinson, Mentzer and Grover, of New York City, and consist of examples of original design and photographs of craft work. The exhibitions are shown in the institutions where our graduates are teaching; in the assembly rooms of public schools; and in some of the city galleries. Invitations are issued by the Board of Education, by teachers' associations, and by organizations having the exhibits in charge, to all educators and public spirited citizens, and at times lectures upon the various courses are given by those in charge.

The annual meeting of the Alumni Association was held December 10th, for the election of officers and reports on the work of the organization. The charter which has been applied for will be granted early in 1911.

The endowment of the Costume Sketch Class by Mr. William Keehmle Ramborger was one of the important events of the year, as this insures its

perpetual continuance. The growth of the Business Bureau is shown in the report of the Chairman, who has filled the office for the last three years, as follows:

	1908	1909	1910
Positions available	46	68	91
Positions filled	14	27	54

Difficulties in securing students to take positions is experienced through their desire to continue studies in the School, and the natural wish of the employer to retain good workers permanently.

An exhibition of sketches made in Egypt and Europe during the past year by Miss Sophie Bertha Steel was opened at the meeting, and a reception in her honor was held on the twelfth of December.

ACCESSIONS

October—December, 1910

CLASS	OBJECT	HOW ACQUIRED
ARMS AND ARMOR ...	24 Iron Helmets, Japan, 13th to 17th Centuries	Lent by Mr. John T. Morris.
	11 Iron Half Masks, Japan, 1550-1750.....	Lent by Mr. John T. Morris.
	Red Lacquer Suit of Armor, Mailed Sleeves, Corslets, Guards, etc., Japan, Old.....	Lent by Mr. John T. Morris.
ANTIQUITIES	Daimio Bow and Arrows, Japan, Old.....	Lent by Mr. John T. Morris.
	Old Autograph Album.....	Given by Miss Hannah A. Zell.
	Portrait of Jesse Ogden	Given by Miss Hannah A. Zell.
CARVINGS ...	Old Wooden Picture Frame.....	Given by Miss Hannah A. Zell.
	3 Wood Carvings, (Rammas), Representing Dragons, Birds, Clouds, etc., Japan.....	Lent by Mr. John T. Morris.
	Temple Door, Carved in Openwork, with Figures of Herons, Lotus, Clouds, etc., Japan, Old	Lent by Mr. John T. Morris.
	Large Grotesque Wooden Mask, Japan, 1500..	Lent by Mr. John T. Morris.
	2 Lacquered Masks, Male and Female, Japan	Lent by Mr. John T. Morris.
CERAMICS ...	Large Panel, Carved in Relief, France, Period of Louis XV.....	Given by Mr. J. Franklin McFadden.
	Stoneware Jug, Relief Decoration, Raeren, Germany, dated 1609.....	Bought—Joseph E. Temple Trust.
	Soft Paste Porcelain Bowl, with Blue Decoration, Worcester, England, c. 1755.....	Bought—Special Museum Fund.
	Tin Enameled Pottery Tankard, Nuremberg, Germany, 18th Century.....	Bought—Special Museum Fund.
	Stoneware Tankard with Pewter Base and Top, Altenburg, Germany, 18th Century....	Bought—Special Museum Fund.
	Stoneware Jug, Grenzhausen District, Germany, 18th Century	Bought—Special Museum Fund.
	Stoneware Drug Bottle, Kreussen, Bavaria, 17th Century	Bought—Special Museum Fund.
	2 Delft Drug Jars, Liverpool, Engand, 18th Century	Bought—Special Museum Fund.

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

April, 1911

NINTH YEAR

Number 34

SO-CALLED "RED PORCELAIN," OR BOCCARO WARE OF THE CHINESE, AND ITS IMITATIONS

The fine-grained stoneware of the Chinese potters, known by the Portuguese as Boccaro ware, was first produced in the Ming Dynasty, at Yi-Hsinghsien, near Shanghai, province of Kiangnan. It varies in color from a deep rich red to a brown or chocolate tint, and occasionally runs into buff, the deep red, however, predominating. This ware is usually decorated with relief designs, or occasionally with enamel colors. The reliefs appear to have been engraved in the mould and not applied. If they have been moulded separately, the marks of application have been so carefully removed as to defy detection. The pieces of this ware are usually very carefully potted and are of simple and elegant form, the paste being so fine-textured, homogeneous and hard that it cannot be marked with a steel point. Sometimes the decorations contain panels with backgrounds of impressed diaperwork. The Chinese Boccaro ware was extensively reproduced by certain European potters during the seventeenth and eighteenth centuries.

Examples of Chinese Boccaro ware in the Museum collection are here shown.

RED WARE OF ARY DE MILDE

Pieces of red earthenware, in imitation of the Chinese Boccaro ware, stamped with the mark of Ary de Milde (an oval medallion with the name, over the figure of a leaping fox), are found in various European museums, and by certain writers have been attributed to the Meissen factory. Johann Friedrich Böttger first began his experiments at Meissen in 1707, in search of a substitute for the red Boccaro stoneware of the Chinese potters, but it is now known that several potters in Delft, Holland, had succeeded in producing red teapots of this character more than thirty years previous to that date, and in Dutch inventories of the end of the seventeenth and beginning of the eighteenth centuries red stoneware teapots (called "Delfse Treckpottiens") are mentioned. Among the Dutch potters was Ary Jansz de Milde, who as early as 1658* was a member of the St. Lucas Guild at Delft. In

*The Keeper of the Manuscripts in the Royal Library at The Hague informs me that Arij de Milde was entered as a member of St. Lucas Guild June 11, 1658, on the payment of 6 guilders. The name is written in full, Arij Hansen de Milde. The letters ij in Dutch are equivalent to y.



BOCCARD WARE

Chinese
Seventeenth Century



RED WARE TEAPOTS

The first by Ayl de Mele
The second possibly by Lambertus van Eerhuden
Dutch, late Seventeenth Century

1680 Ary de Milde and Samuel van Eenhoorn (evidently in partnership) mentioned in a petition to the "Staten van Holland" that they had succeeded in imitating the "Oost-Indische theepotten" (East India teapots), and asked that all potters be required to register their marks. From this it would appear that their red ware was so superior to that of other potters that their mark—the figure of a fox running to the right—was being extensively copied. Samuel van Eenhoorn died in 1685, and it is believed that Ary de Milde then changed the mark so that the fox faced the left, the form in which it is found on pieces bearing his name alone. In 1687 Ary de Milde bought a house in Delft and was then called a Master Teapot Baker (mr. theepotbacker). Ary de Milde died in January, 1708, at the age of seventy-four, just at the time when Böttger had succeeded in perfecting his "red porcelain" body. These facts have been brought out by Mr. A. H. H. van der Burgh, in an article published in "*Oud-Holland*" (No. 19, p. 99) in 1901. The researches of this writer would seem to establish the fact that Ary de Milde was one of the first to succeed in reproducing the much admired Oriental red ware which had found its way into the European markets.

There is in the Rijks Museum at Amsterdam a small red teapot bearing Ary de Milde's mark, and in the Hamburg Museum may be seen a second marked example of unglazed red stoneware decorated with enamel colors. A third specimen, in the collection of Mr. F. W. Phillips, of Hitchin, England, is decorated with applied reliefs in the form of Chinese dragons, and in the Johanneum Museum, Dresden, are several of de Milde's marked pieces.

The red ware of Ary de Milde differs from the red stoneware of Böttger in its hardness, as it can readily be cut into with a steel point and hence is a variety of rather hard pottery instead of true stoneware, and is not susceptible of a high polish. The relief ornaments were made in separate moulds and attached to the surface. They reveal the Chinese influence, having been copied, as a rule, from Oriental pieces.

An excellent example of de Milde's work, just procured for the Museum collection, is a teapot with relief designs, in Chinese style, bearing the mark of a fox facing the left (see illustration).

It may be of interest to note here that the word Delft is pronounced in Holland as though written in two syllables—Dél-eft.

RED WARES OF OTHER DUTCH POTTERS

Probably the first potter to succeed in reproducing the Chinese red Boccaware was Lambertus Cleffius, of the "Metal Pot" in Delft, who was producing red teapots in the style of the "India" ware as early as 1672. At his death in 1691, Lambertus van Eenhoorn purchased the pottery, which he continued to operate until 1721. The latter also produced red ware and used the figure of a fox as a mark. Chaffers states that L. van Eenhoorn employed as a mark a unicorn (a rebus on his name). There is in the Museum collection a Dutch teapot bearing an indistinct mark which resembles a leaping horse with arched tail and what appears to be a horn projecting from the forehead (see illustration). The name of the potter being entirely obliterated, this piece has not yet been identified. It is possible that it was made

by Lambertus van Eenhoorn after he had discontinued the use of the fox mark, as a result of the petition of Ary de Milde and Samuel van Eenhoorn.

Jacobus de Caluwe, another Delft potter, was also producing red teapots (*roode theepotten*) before the close of the seventeenth century. His mark was also a running fox facing the right. Examples of his manufacture may be seen in the Johanneum at Dresden, and in the British Museum.

There were several other potters in Delft who were making red teapots in imitation of the Chinese Boccero ware during the latter part of the seventeenth century and the first years of the eighteenth, who used their monograms as marks.

ELERS' RED STONEWARE

Sometime between 1660 and 1710 two brothers, John Philip and David Elers, who are believed to have learned their trade in Holland, began the



RED STONEWARE

Teapot by the Elers Brothers, circa Eighteenth Century.
Brazier by the Elers Brothers, circa Eighteenth Century.
England.

manufacture of red stoneware, in imitation of the Chinese Boccero ware, at Bradwell, near Burslem, in Staffordshire, England. Their productions bear a close resemblance to the red ware of Ary de Milde and other Dutch potters of the same period, but are denser and harder.

Elers stoneware is characterized by delicacy of form and careful potting. The pieces are usually of small size, such as teapots, mugs and cups, and are embellished with reliefs, formed by placing bats of plastic clay on the surface and stamping them on with little moulds, the outlines of the edges of the moulds being usually visible. In this respect their method was similar

to that of the Dutch potters. The color of the genuine Elers ware, which is exceedingly hard, is a rather pale red. Many contemporary imitators (among whom were Twyford and Astbury, who, by pretending to be idiots, gained admittance to the Elers pottery where they learned the secrets of the manufacture) soon sprang up and some of their work so closely resembles the Elers ware that it is often difficult to distinguish the one from the other. Elers ware possesses no glaze but has a smooth, velvety surface. It was never polished on the lapidary's wheel as was one variety of Böttger's stoneware.

We have seen large tea kettles, braziers and other forms of red stoneware in museums and private collections, labeled Elers, but while such pieces may be desirable, they more properly come under the head of the Elers school, and are probably of a somewhat later date. They often bear imitation Chinese marks. Some of the best Elers pieces are marked with simulated Chinese square devices, impressed in the paste.

In the accompanying illustration an Elers teapot, procured in England last summer, is shown, together with a brazier, of the Elers school. The relief motives on the teapot consist of squirrels, flowers and scrollwork.

BÖTTGER "RED PORCELAIN"

Johann Friedrich Böttger began experimenting at Meissen, in the first years of the eighteenth century, with a view to discovering the method of producing the vitreous, red Boccaro ware which had recently been brought to Europe. Whether Böttger was aware of the achievements of the Dutch potters in the same direction is uncertain, but it is probable that he conducted his experiments independently, arriving at the same results in the very year of Ary de Milde's death. In 1708, he succeeded in perfecting a body which closely resembled the Oriental and which he named, on account of its hard and vitreous nature, "red porcelain." From that time until about 1719, he produced large quantities of this ware, in close imitation of Chinese forms, such as teapots, with square, bucket handles, in imitation of basket work; bottle-shaped teapots with dragon head spouts; rectangular teapots; tea jars of octagonal form; figures of Chinese divinities; cups and saucers; candlesticks; bottles; vases; busts; figurines; modeled plaques, and drinking steins. Many of the European museums contain examples of Böttger's work, but the most important and extensive group is to be seen in the Johanneum Museum, of Dresden.

The color of the Böttger stoneware varies considerably. One variety is olive brown, or tea brown, and there are different shades of red, all of these tints being produced by different degrees of heat in the firing. The ware is exceedingly hard, but the reliefs are not so sharp as those of the Chinese potters.

There are four distinct varieties of Böttger ware, as follows:

1. Unglazed, with relief designs.
2. Unglazed, but highly polished on the lapidary's wheel.
3. Unglazed, with decorations painted in enamel colors.
4. Glazed, brownish black in tint, with intaglio carving, or gold designs.

Other examples have unpolished intaglio decorations, carved in a polished ground. The relief designs have apparently been cut in the moulds and cast in one piece, except in some of the larger specimens, which have modeled parts separately applied. The motives most frequently found among Böttger's reliefs are hawthorn flowers, acanthus leaves, masks and foliated ornaments.

Genuine Böttger pieces are frequently marked with impressed devices rudely simulating Chinese stamps. These sometimes occur on the unglazed



RED STONEWARE

By Johann Friedrich Böttger
Meissen, Germany, 1709-1719

bases of bottles, teapots and other pieces. Böttger's red stoneware is a closer imitation of the Chinese ware than that of any of the other imitators, being characterized by elegance of form, careful potting and accuracy of detail in the relief ornaments.

Three excellent examples of Böttger "red porcelain," recently added to the Museum collection, are here figured. They consist of a bottle-shaped teapot, a hexagonal tea caddy and a plain tea cup. The first two pieces are close imitations of Chinese shapes.

BAYREUTH RED POTTERY

In the eighteenth century, imitations of the red stoneware of Böttger were produced at Bayreuth, Bavaria. This ware was made of bright red clay, burned tolerably hard and covered with a rich chocolate brown glaze, over which gold or silver decorations were placed. This ware was evidently made to imitate that variety of Böttger ware which was covered with a brilliant brown glaze or lacquer, and decorated in gold. The metallic decoration of the Bayreuth red pottery has been applied solidly (in silhouette) and the



BROWN GLAZED RED POTTERY
Gold and Silver Decorations
Bayreuth, Germany, Eighteenth Century

details have been brought out by incised lines. The silver is often tarnished but can be made bright by rubbing with a knife blade.

Since the Bayreuth ware is frequently sold for Böttger ware, and is sometimes so labeled in public museums, it is important that collectors should learn to discriminate between them. The principal point of difference is in the relative hardness. Böttger stoneware is so dense that it cannot be marked with steel, but the red pottery of Bayreuth can be scraped away with a knife point or cut on the thin edges with a blade. The Böttger ware of the same character possesses a heavier, richer and more brilliant glaze. E. A. B.

ON SOME MEXICAN BONE AND IVORY CARVINGS IN THE LAMBORN COLLECTION

In the Pennsylvania Museum are exhibited numerous ivory and bone carvings of various periods and countries, among which is a small series of eleven pieces acquired in Mexico by Dr. Robert H. Lamborn, some of which are sufficiently distinctive to deserve notice.

A diligent search and many inquiries have brought out the fact that so far no special attention has been directed to the subject by scholars, although a number of these objects of more or less artistic excellence are in existence.

Upon referring the question to Mrs. Zelia Nuttall, whose long residence in Mexico and whose wide experience as a collector as well as her sustained researches among Mexican antiquities have made her a high authority on such matters, I find that some allusions to the industry may be gleaned, scattered in old books and documents, and I am indebted to her for the information that nearly all the true ivory carvings found in Mexico are imported from the Philippine Islands and that their manufacture may be attributed to Chinese and Japanese converts to Christianity, who carved a quantity of sacred images of saints, and also medallions, for missionaries who brought them to Mexico either as offerings or as a means to raise funds for their purposes. This information is of special interest as it fully accounts for the fact that certain large ivory figures of the Virgin and Holy Child to be seen in Mexico have slanting Mongolian eyes.

Of such provenance may be the example in the Museum collection, which is a carved tooth on which is represented in low relief a seated warrior wearing scale armor and a curious mitre-like helmet from which depends a large "couvre-nuque"-like appendage. This headgear is strongly suggestive of a distorted Japanese helmet. The figure of the warrior is curiously outlined and carved in low relief on the tusk, leaving the background which is painted green. The chair or throne has animal feet, and a grotesque animal, which recalls the Chinese dog or lion, crouches under the seat at the back. The entire physiognomy of the object, which may have belonged to a set of chessmen or some such game, takes one back to Asia for its model.

As a rule such carvings as those collected by Dr. Lamborn were made in the prisons of Mexico and were sold for the benefit of the prisoners. Others were carved in the monasteries, and brought as souvenirs of pilgrimages made at certain especially holy spots, or at festivals of the saints and on other religious occasions.

Most of the pieces in the Lamborn series are without art or merit, but among them are included some specimens interesting as expressing the blending of ethnic elements that produced them and the surviving influence of the original Indian art persisting after the conversion of the artists to Christianity. While the majority are crude religious objects of Catholic worship, others, one especially, show a striking mixture of Biblical teaching, grafted on aboriginal reminiscence. The piece shown in the accompanying illustration is seven inches high, of ivory, and represents a fountain pyramidally built up in



MEXICAN BONE AND IVORY CARVINGS
In the Robert H. Lamborn Collection

several tiers, surmounted with the bust of an Indian woman wearing a crown of feathers and a necklace of beads. Over her left shoulder is flung a drapery, once painted red, that leaves exposed the right shoulder and breast. Below a puma-like head belches forth the stream of water into a shell from which birds are drinking. On the tier below, lambs are standing, each reaching out to browse on green trees that grow on either side of the piece. A central figure of a lamb is lying down. Below again, and forming the base of the



MEXICAN CARVED BONE FIGURES AND MEDALLIONS

Gift of Rufus H. L. Embury, Collector

piece is a shell-like gilded grotto which supports the entire structure. In this, in a recumbent attitude, with his head resting on his hand, is John the Evangelist reading from the open Book. The saint is clad in a red gown dotted with white. The accessories are gilt. On the sides of the lower tier are pumas crouching in similar recesses: these are more plainly treated than St. John's grotto and ungilded. The workmanship varies, the ivory Indian head is well executed and full of character. The lower part, while carved with considerable minutiae and attention to detail, is more or less crude. Such as it is, however, it was probably the *chef d'œuvre* of the artist and Mrs. Nuttall suggests that it may have been made for presentation to a bishop or other patron. Often in church decoration, or at Christmas, when they cele-

brate the "Nacimiento," one may note the most incongruous combinations of sacred and profane subjects, and at all times Indian heads appear in most unexpected places.

Two small medallions, one of fine workmanship, belong to another class of objects. These were worn as pendants, often under glass framed in silver, or might be set in old household shrines as ornaments. Some were in open-work.

The two specimens in the Lamborn collection are carved and painted on both sides and were probably of the former class. One represents St. Joseph bearing the Child Jesus on his left arm while in the right hand he holds a tall staff, or standard. The details of the carving were rubbed with red as was his cloak, the Child's dress and the drapery on the curtain back of the standard. A table or altar stands on the left of the same. On the reverse the Child Jesus, clad in a light blue cloak over a red gown, stands between two elders whose garments were painted red, black and orange, while the Holy Ghost in form of the dove, hovers above his head.

Another is of fine and elaborate workmanship. One side represents the Assumption of the Virgin, while on the other is a fine low relief of a bearded figure that may be St. Joseph, resplendent in gilt robes with a red flowing mantle, holding the Child Christ. The fact that the saintly male figure stands on the earth's globe (painted blue) and that cherubs' heads flutter at his feet on either side, while both his head and that of the Infant Jesus wear a grand halo of sun rays, would incline one to see in the bearded figure God the father or even the man Christ himself, whose usual type it reproduces, rather than St. Joseph.

The best of the minor bone carvings is a figure of a sleeping boy with gilt hair, resting his head on his hand, while a lamb is flung over his shoulder. A small and crude image of St. Vincent de Paul holding an infant in his arms, while rough in workmanship, is interesting as a subject.

S. Y. S.



PEACOCK. FROM GUSTAVE MOULLE.

PRINTED TEXTILES

Paul Lafond informs us, in his work entitled "*L'Art Décoratif et le Mobilier sous la République et l'Empire*," that the manufacture of printed fabrics was not permitted in France until 1759, although the industry had been carried on for some years previous to that date in other countries. Christophe Philippe Oberkampf began printing at Jouy in 1768 on cloth composed of mixed cotton and linen from Beaujolais. At first the patterns were block printed. An improvement on this method was the preliminary printing of the outlines which were afterwards filled in with two or three other colors. At a later date, in 1797, the printing was done by the cylinder, and finally the process of "pieotage" was invented, which consisted in filling the background of the design with stippling by means of brass wire points set in the wood like bristles in a brush.

In 1809, Oberkampf introduced a new process whereby the patterns were reserved in white, in a colored ground. In 1818, another improvement had been made in the manufacture by the introduction of a machine with two cylinders, by means of which two colors could be printed simultaneously.

At the beginning of the nineteenth century printed fabrics had become quite fashionable for furniture coverings and hangings. The designs, of historical and literary character, were well drawn and engraved and produced in attractive and permanent colors. The subjects were such as were popular at the time among which were "The Farm," "Paul and Virginia," and "The Four Quarters of the World."

The industry rapidly spread throughout France, and many other manufactures were in operation in the latter half of the eighteenth century. Abraham Frey, of Geneva, established himself near Rouen in 1758. He had previously made furniture coverings for the Marquise de Pompadour. Pierre Bapeaume and Pierre Cocatrix were also established in the vicinity of Rouen in 1790. Their printed stuffs were popularly known as "Indiennes," or "Siamoisés" and had a steadily increasing sale. During the Louis XVI period pastoral scenes, in Watteau style, were exceedingly popular.

After the Egyptian campaign, under Napoleon I, motives from the Nile began to appear, such as sphinxes, camels, pyramids and Egyptian gods. After the Italian campaign classic scenes, such as views of ruins, old temples and palaces came into vogue. During the Empire period, medallions and cameos with heads of gods and warriors, episodes from Greek and Roman history and representations of battles became the fashion. Still later, scenes from village life and from the novels of Sir Walter Scott were attractively depicted on the cotton fabrics of the day.

Many of the designs produced in England were derived from the East and consisted of idealized scenes in Chinese taste, combined with rococo ornaments in Louis XV style. In the first quarter of the nineteenth century the English fabrics were decorated with designs illustrating popular books, such as "The Tours of Doctor Syntax," rural and household scenes, children at play, and other subjects, similar to those which were printed on the crockery of the period. Elaborate scenes of an historical character, in which portrait



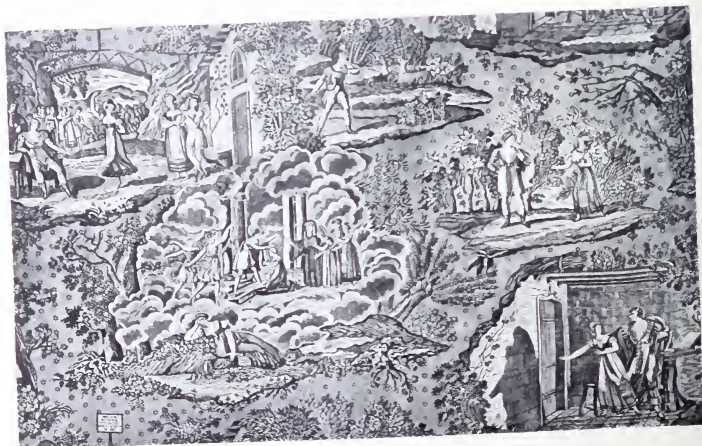
PRINTED DESIGN ON COTTON
French, late Eighteenth Century



PRINTED DESIGN ON COTTON
From the "Joseph and his Brethren" Series
French, late Eighteenth Century



FRAGMENT OF CHINTZ
Oriental Design in Bright Colors
From an Eighteenth Century



PRINTED DESIGN ON COTTON
Allegorical Subjects
French, late Eighteenth Century

figures of William Penn, George Washington and Benjamin Franklin were prominent, were made for the American market. Such designs were used to embellish coverlets and bed hangings and were usually printed in a single color—green, brown, blue, red, or purple.

An interesting collection of printed calicoes and chintzes has recently been presented to the Museum by Mrs. William D. Frishmuth. The French fabrics, which date from about 1780 to 1820, are exceedingly fine in texture and are readily distinguished from the more coarsely woven English stuffs. The colors are as bright as when first applied. Some of the patterns are printed in monochrome, while others have been produced in polychrome. A beautiful example of the latter class is a peacock and fruit composition in various colors, on a rich peacock-feather blue ground. There is a series of Biblical scenes, illustrating the story of Joseph and his Brethren, such as "Joseph Expliquant les Songes," "Joseph Vendu par ses Freres," and "Chasteté de Joseph." The title of the one shown here is "La Coupe Trouvée Dans le Sac de Benjamin." Among the more elaborately executed subjects are "L'Amitié les Ramene," "L'Amour les Conduit," "Le Berger Complaisant," "La Separation," "La Reconciliation," and "Defence de Passer ces Limites après la Trêve de Dieu" (see illustration). An example of glazed chintz, with alternate dark and light stripes, is printed with Oriental scenes in brilliant colors.

The English cotton textures in the collection are much coarser and thicker than the French, and while well designed and printed, the colors are not always so fast as those of the Continental factories, some of them having become quite pale by long exposure to the light. The patterns are usually printed in a single color, the best and most permanent being a bright purplish red. Among the latter is a well drawn copy of Benjamin West's picture of Penn's Treaty with the Indians. Another design in the same color, produced for the American market, which was extremely popular in the early part of the nineteenth century, is an allegorical composition in which figures of Washington and Franklin are prominent. Washington in Continental uniform is standing in a four-wheeled chariot driving a pair of leopards, preceded by Indian heralds blowing trumpets. Behind him sits a woman holding on her lap a shield inscribed "American Independence 1776." Beneath are figures of Franklin and Liberty holding a scroll inscribed "Where Liberty dwells there is my Country." To the left is "The Temple of Fame," with Fame herself in the form of an angel. Two cherubs bear a globe showing the map of the United States.

An oriental landscape of the Louis XV period, when Chippendale was combining the rococo and Chinese styles of ornamentation in his furniture, is printed in various shades of blue, suggestive of the wall paper designs which came into vogue in the latter part of the eighteenth century.

The art of calico printing was introduced into England as early as the latter part of the seventeenth century, but a few years later, in 1720, a law was passed, prohibiting the wearing of printed fabrics, as a result of the strenuous opposition of the silk and woolen manufacturers. In 1774 cotton



PRINTED DESIGN ON COTTON
 Subject, "Penn's Treaty with the Indians"
 English, early Nineteenth Century



PRINTED DESIGN ON COTTON
 Washington and Franklin in Allegory
 English, early Nineteenth Century

cloth was allowed to be printed under certain restrictions, and it was not until the year 1831 that all of the oppressive laws governing the manufacture were repealed.

The origin of printing colored designs on woven fabrics is enshrouded in obscurity. The art was practised in Egypt and India many centuries ago. The ancient Peruvians are known to have printed designs in colors on cotton cloth from engraved blocks previous to the advent of the Spaniards. In Europe the French manufacturers brought the art to the greatest perfection and they still continue to excel. In the United States textile printing has never advanced beyond commercial requirements, although a greater quantity of calico is used in this country, in proportion to population, than in any other part of the world.

E. A. B.



NOTES

COVER DESIGN—The new cover design and the tail pieces used in this issue of the BULLETIN were drawn by Hélène von Strecker Nyce, a pupil of the School.



AUTHORS' BALL—The Museum has received from the proceeds of the Subscription Ball, given under the auspices of the Associate Committee of Women, at the Bellevue-Stratford on the evening of December 2, 1910, the sum of \$1000, which will be used in purchasing examples of furniture to fill in the gaps in the collection recently installed in the East Arcade.



JAPANESE ARMOR—The collection of Japanese armor, including helmets, lent by Mr. John T. Morris, has been attractively arranged in a case in the North Corridor, under the supervision of the Honorary Curator of Arms and Armor, Mr. Cornelius Stevenson.



RED TEAPOTS—As a result of the Director's visit to Europe last summer, an interesting group of redware teapots, made by the most noted Dutch, English and German potters of the seventeenth and early eighteenth centuries, in imitation of the red Boccato stoneware of the Chinese potters, has been gathered together and placed on exhibition. This is the most representative collection of rarities of this character to be found in American museums. The subject is treated in an article in this number.



ART PRIMER—Art Primer No. 9, of the Ceramic Series, on the subject of Oriental Hard Paste Porcelain, has been published, and is now on sale. Copies will be furnished to members, on application, free of cost.

PRINTED TEXTILES—A most interesting and instructive collection of old calicoes, with printed designs in the styles of the old wall papers of the late eighteenth and early nineteenth centuries, has been presented by Mrs. William D. Frishmuth. Many of the subjects are historical, while others possess artistic merit of a high order. Some of these patterns are illustrated in this issue.



MEMBERS' DAY—The annual reception to the members of the Corporation will be held this year in Memorial Hall on May 18th. As many members do not return to the city until late in the autumn, Members' Day hereafter will be celebrated in the spring.



NEW PURCHASES—Through the generosity of Mr. John T. Morris, the Museum has received a large bronze figure of a Thibetan Goddess, from the Robert Hoe sale. Among other purchases from the same collection are a beautiful Capo di Monte teapot, two dishes of the Palissy school and a carved ivory Madonna of old Spanish workmanship. These important accessions will be described in an early issue of the BULLETIN.



NEW MEMBERS—Since the appearance of the January number of the BULLETIN, new members have been elected, as follows:

LIFE MEMBERS

SETH BUNKER CAPP

MISS CECELIA BALDWIN McELROY

ANNUAL MEMBERS

HERMAN E. BONSCHUR

REV. NEVIN F. FISHER

MISS ELIZABETH H. BROWN

MRS. A. TILLINGHAST FREEDLEY

EDWARD COPE

MRS. JOHN M. HARTMAN

FRANCIS T. S. DARLEY

MISS MARY SINNOTT

JAMES H. DAWES



SCHOOL NOTES—An exhibit of garden pottery made in concrete was shown at Madison Square Garden, New York City, by request of the representatives of the National Cement Association, and consisted of fountains, vases, seats, hermae, etc. The display was arranged by Mr. Scott, and attracted much favorable comment as practical art work. By these repeated exhibitions the School is impressing upon the manufacturers and public its industrial character and the commercial value of artistic quality.

The Charles Valentine Neumann fund which recently came into the School's possession was bequeathed by the late Joseph Neumann as a memorial to his son, who was a member of the evening classes of 1883-84-85; and the income is to be available for assisting night students who are not able to meet tuition expenses.

The registration in the Art Department continues to increase. A hundred students have entered since the first of January.

Under the auspices of the Alumni Association, an exhibition of work in wrought iron by Mr. Samuel Yellin, was held at the School for one week during February. Important specimens were generously loaned by architects in New York and Philadelphia. Among these were portions of the sanctuary gate for the church of St. Thomas; Gothic door fittings for the West Point Military Academy; and various parts of ecclesiastical features in Massachusetts churches. In domestic iron work there were lanterns, andirons, fenders, and an exceptional Gothic lock, of beautiful design and execution, and intricate mechanism. The class working under Mr. Yellin showed some work in process and some completed—a Spanish galleon weather vane; a stand for growing plants, in the Tyrolean character; and various simple but effective smaller subjects, such as candlesticks, door pulls, escutcheons, and fire sets. The Gothic lock has been purchased, out of the Temple fund, for the Museum collection.

The pottery kiln, the original construction of which involved certain features that were more or less experimental in character, and which was never quite satisfactory, has been practically rebuilt during the winter. The experiment consisted in undertaking to fire as large a kiln as this with oil at a natural draft, and the difficulties encountered, especially after the first few firings when the flues became obstructed with soot, seemed almost insurmountable. As now reconstructed, however, the kiln is working admirably and the results obtained with glazes, as well as bodies, are quite normal.

Miss Laura Bell delivered an illustrated lecture before the Alumni Association on Wednesday evening, March 15th, on the subject of "Portuguese People and Architecture."

Mr. J. Frank Copeland, who has conducted the classes in Interior Decoration with singular efficiency for several years, is seriously ill and his place has been taken temporarily by three graduates of the School, who have kindly returned to assist in the work of these classes—Mrs. Fanny D. Sweeney, head of the Decorative Glass Co.; Mr. Oscar Mertz, the well known designer of furniture; and Mr. Walter Everett, the illustrator.

The latest addition to the equipment of the Textile School is a bleaching house, the building for which was erected last summer, but the apparatus for which, including a "kier" that was constructed especially for this place, has only just been installed. A cloth brushing machine for this department is in process of installation, through the generosity of Col. Thomas Skelton Harrison, of the Board of Trustees.



ACCESSIONS

January—March, 1911

CLASS	OBJECT	HOW ACQUIRED
ANTIQUITIES	Objects Added to the Frishmuth Antiquarian Collection	Given by Mrs. William D. Frishmuth.
BRONZES, . . .	Large Bronze Buddhistic Figure on Pedestal..	Given by Mr. John T. Morris.
CARVINGS . . .	Ivory Figure of Madonna and Child, Spain, c. 14th Century	Bought—Joseph E. Temple Trust.
CERAMICS . . .	Collection of Parian Busts and Soft Paste Porcelain, Made by James Carr, New York, c. 1875	Lent by Miss S. Carr.
	Porcelain Ewer and Basin, Swansea, Wales, c. 1820	Given by Mrs. Emma B. Hodge
	Blue Pottery Pitcher with Portraits of Washington and Lafayette, Staffordshire, England, c. 1824	Lent by Mrs. Eugene B. Fischer.
	Capo di Monte Porcelain Tea Pot, with Figure Scenes in Relief, Italy, c. 1780	Bought—Joseph E. Temple Trust.
	2 Pottery Dishes with Relief Decoration, Belonging to the Pabssy School	Bought—Joseph E. Temple Trust.
	White Porcelain Cup and Saucer with Transfer Printed Designs, Worcester, England, c. 1760	Bought—Joseph E. Temple Trust.
	2 Stoneware "Greybeard" Jugs, Frechen, Germany, 17th Century	Lent by Dr. Edwin A. Barber.
	Maiolica Albarello with Double-Headed Eagle in Blue, Talavera, Spain, c. 1840	Lent by Dr. Edwin A. Barber.
	Maiolica Mug in Form of Man's Head, Mexico, c. 1860	Lent by Dr. Edwin A. Barber.
	Creamware Vase with Gold Decoration, Made by the Faience Mig. Company, Greenpoint, New York, c. 1880	Lent by Dr. Edwin A. Barber.
	Saucer and Creamer, Soft Paste Porcelain, Lowestoft, England, 18th Century	Lent by Dr. Edwin A. Barber.
	Sauce Boat, Soft Paste Porcelain, Staffordshire, England, Early 19th Century	Lent by Dr. Edwin A. Barber.
FURNITURE.	3 Carved Mahogany Sheraton Chairs, England, c. 1750	Bought—Joseph E. Temple Trust.
GLASS,	Glass Sugar Bowl and Scent Bottle, Made by Baron Henry William Stiegel, Manheim, Pa., 1762-1774	Lent by Dr. Edwin A. Barber.
	2 Old American Pressed Glass Decanters	Lent by Dr. Edwin A. Barber.
GOLD AND SILVER WORK	17 Watch Keys	Lent by Mr. Moyer Fleisher.
	115 Silver Souvenir Spoons, Foreign and American	Lent by Mrs. John M. Hartman.
LACQUERS, . . .	Cinnahar Lacquer Box, with Dragons in Relief	Given by Mrs. John H. McFadden.
MUSICAL INSTRUMENTS	Mahogany Square Piano, Made by Andre Stein, Vienna	Bought—Proceeds of Authors' Ball.
BOOKS AND PRINTS	German Prayer Book, Lüneburg, 1662	Lent by Mrs. Eugene B. Fischer.
	Collection of Playing Cards—Germany, France, Switzerland, Italy, Spain, Austria, and Korea	Given by Mrs. John King Van Rensselaer.
TEXTILES, . . .	8 Dolls	Lent by Miss Mary E. Sinnott.
	Collection of Samples of White Cotton Lace, Knit from Old Patterns	Given by Mrs. John M. Hartman.
	Collection of French and English Printed Calicoes	Given by Mrs. William D. Frishmuth.
	Peasants' Head-Dresses, Colonial Embroidered Caps, Calash, and Riding Hat	Given by Mrs. William D. Frishmuth.
VEHICLES, . . .	Small Sleigh, with Painted Panels, Holland..	Given by Mrs. Samuel F. Houston.
	Old Mexican Horse Furniture—Bridles, Quirts, Lariats, etc.	Lent by Mr. George McCall.

Supplement to the Bulletin of the Pennsylvania Museum

No. 34

April, 1911

THE PENNSYLVANIA MUSEUM

PHILADELPHIA

DECENNIAL REPORT

March 18, 1901—March 18, 1911

(Read at the meeting of the Executive Committee, March 10, 1911, and ordered to be printed for the benefit of the members.)

On the 18th of this month the present Director, Dr. Edwin AtLee Barber, will have completed a decade of active service in the administration of the Pennsylvania Museum and as Secretary of the Corporation. On March 18, 1901, he entered upon his duties as Curator of the Museum, having for some ten years previous to that date occupied the position of Honorary Curator of the Department of American Pottery and Porcelain. Having been in close touch with the work of the Museum for so long a period, the new Curator was in a position to introduce at once certain innovations and improvements looking toward the broadening of the Museum's influence and the building up of its collections. Among the important policies to be introduced were the extension of the Museum's influence to all civilized countries by the publication of original investigations through illustrated monographs, handbooks, and bulletins, and the gathering together of collections illustrating the development and history of the industrial arts in America. This work has been pursued uninterruptedly until the present time, but while the entire Museum has been reclassified and rearranged, improvements have been effected so gradually that few visitors will be able to appreciate the magnitude of the changes without having some tangible basis for comparison between the present condition of the Museum and that of ten years ago.

LABELING

The most important, as well as most laborious, work accomplished has been the entire relabeling of the Museum exhibits, something like 25,000 separate labels, containing revised and down-to-date information, having been printed.

CLASSIFICATION

In conjunction with the relabeling of objects the entire collections of the Museum have been reclassified and reinstalled. A systematic method has been followed, whereby the various groups of objects may now be found in their respective places, instead of being scattered throughout the building, as formerly. In 1901 the collections of pottery and porcelain, for example, occupied

the four corner pavilions of the building and were installed in several places between these extremes. Today they are gathered together in the eastern end and arranged in accordance with the scientific classification, based on clays and glazes.

The large East Gallery, which was formerly occupied by scattered objects and cases of specimens, representing all of the arts—the collection of coins being in one corner of the apartment, walled in by a row of exhibition cases, placed end to end and extending along two sides—is now devoted to ceramics, which occupy the north side; to glass, ivories, lacquers and enamels, which are arranged on the south side; with the musical instruments along the south wall, the silver and gold collections being in the central aisle.

Occupying the South East Pavilion are the general collections of Oriental ceramics. In the North East Pavilion is the Bloomfield Moore collection of pottery and porcelain, while other departments of the Moore collection are arranged in the long room between. In the North Corridor are the collections of metal work, coins, arms and armor. The installation is constantly being improved. It is a work which is never completed, new accessions frequently necessitating the rearrangement of entire cases, or even whole sections, to secure the best results.

Little, if any, specializing had ever been attempted before the opening of the present century. Since then the following collections have been carefully examined and labeled by competent experts: Oriental Porcelains; Metal Work; Enamels; Furniture; Musical Instruments; Classical Antiquities. Next followed the weeding out process, whereby a large amount of meretricious material was retired from exhibition. Until this work had been completed the policy of the Museum had been one of accumulation only, with no attempt at proper attribution or classification. The labeling was merely of a temporary character.

COLLECTIONS

The size and importance of some of the Museum's collections have given it an international reputation. The collections of American pottery and porcelain, American glass, Mexican maiolica and the Frishmuth Antiquarian Collection, which latter is a mine of wealth to the illustrator, all built up for the most part during the past ten years, have given the Museum a wide publicity both in this country and abroad. At the beginning of the present administration the Curator endeavored to find at least one department of art in which the Museum might hope to compete with or excel other museums. The most promising field appeared to be ceramics and around the nucleus of the collection then in possession of the Museum, by filling in gap after gap, the present collection has been assembled, which is admitted to be, if not the largest, the most comprehensive and representative one in this country. With the exception of a very few of the rarest fabrics, the pottery and porcelain of all times and countries are creditably represented. The collections include many wares which are not to be found in any other American or foreign museum. The advanced ceramic student, therefore, is compelled to visit our collections to find what he seeks. It is the one collection which has given the Museum distinction.

In 1907, on the death of the Director, Mr. William Platt Pepper, the Curator was elected active Director of the Museum and has continued to fill the position to the present time. In January, 1908, the Museum was so fortunate as to enlist the services of Mrs. Cornelius Stevenson, the eminent Egyptologist, who since then has devoted a large part of her time to museum work.

INCREASE OF FLOOR SPACE

The constantly increasing collections of the Museum and the need for more space for the Wiltach collection of paintings have taxed the capacity of the building to its utmost. One of the first efforts of the present Director was to secure more room for the Museum's exhibits. Through the much appreciated coöperation of the Commissioners of Fairmount Park, appropriations have been obtained, from time to time, from City Councils for fitting up additional apartments for exhibition purposes, under the supervision of the Chief Engineer and Superintendent, Mr. Jesse T. Vogdes. In 1903 the open court, now known as the West Arcade, was roofed in, at an expenditure of \$15,000. In 1906 an appropriation of \$5,000 was procured from Councils to open a suite of three rooms in the north side of the Basement, for housing a part of the Mrs. W. D. Frishmuth Antiquarian Collection. In 1907 and 1908 additional appropriations were secured for the fitting up of a large apartment directly beneath the South Vestibule. This was completed in 1909 and the collection of Pompeian views and the Baird Centennial model have been installed there. An appropriation has just been obtained from Councils to open two more rooms in the Basement, next to the suite of three on the north side, to accommodate the remainder of the Frishmuth Collection.

As a result of the removal of the Pompeian views to the Basement it has been possible to install in the former Pompeian room the collection of furniture in alcoves fitted with historical backgrounds. These apartments, filled with groups of furniture of different countries, some purchased in Europe by the Director during the past summer, have been so recently opened for inspection that they require no description here.

NEW EXHIBITION CASES

One of the most discouraging conditions with which the new Curator was confronted was the difficulty of obtaining new exhibition cases for the proper installation of the collections. The large East Gallery was almost entirely occupied with ramshackle, gingerbread walnut cupboards which had been made for the temporary use of exhibitors at the Centennial Exhibition. These cases were glazed with the cheapest and poorest quality of window glass, the framework being so heavy and clumsy as to shut out much light. Being loosely put together and secured by a lock of the simplest construction, they were neither dust proof, nor burglar proof, as they could be opened with almost any key of suitable size. These cases were a constant menace to the safety of their valuable contents.

In the North East and South East Pavilions, and the North Corridor the cases were even worse. Some of them were nothing more than rough pine

closets painted inside and outside in various colors. Cracks a half-inch wide, where the wood had shrunk, admitted the dust without restraint. Surely such a heterogeneous collection of cases was never seen in any other public museum. They were the contributions of Centennial exhibitors, storekeepers, householders and others who had no further use for them.

All of these objectionable cases have been finally retired and new cases of approved types have been constructed to take their places. During the past ten years one hundred and fifty-two new cases have been procured at a cost of about \$25,000, and many exhibits, which, for lack of case room, were temporarily retired, are now on view. But the work of obtaining new and better cases has been slow and difficult. In some years only one or two cases were built. Others have been purchased with modest funds collected for the purpose. Still others have been made by the Museum's carpenter. Some have been bought with special appropriations made by City Councils. During Founders' Week Celebration in 1908 new cases were made for the loan exhibition of Historic Industries in City Hall, nineteen of which were afterwards presented to the Pennsylvania Museum by City Councils, in recognition of the services of the Director of the Museum on that occasion. The bequest of the late Miss Mary Lewis of \$1,000 for new cases, whereby ten additional cases were secured, made it possible to remove the last of the old landmarks of the Centennial period. At present the cases throughout the Museum will compare favorably with those of any other museum in this country or abroad.

MUSEUM PUBLICATIONS

Believing that the educational influence of the art museum can be extended far beyond the restricted circle of its local clientele by the publication of illustrated periodicals and brochures, based on its collections, the Curator established a quarterly Museum BULLETIN January 1, 1903, the first art museum publication of the kind to appear in this country. A month later a similar periodical was first issued by the Boston Museum of Fine Arts. Other museums followed the example of the Pennsylvania Museum and at present there is scarcely an important public art museum in the United States which does not print its official organ.

It must be conceded that nothing gives a museum such high standing as the publication of handbooks or text-books, which shall be generally accepted as authoritative contributions to the literature of art. The South Kensington Museum of London is better known than perhaps any similar institution as a result of its standard publications on special subjects, and many of its rare objects of art have become, through its handbooks, familiar to art lovers and students throughout the civilized world. In 1903 the Pennsylvania Museum issued as a handbook "Tulip Ware of the Pennsylvania-German Potters," a subject which was then treated for the first time, based on the unique collection of slip-decorated wares which had been discovered by the present Director in Eastern Pennsylvania and through the generosity of Mr. John T. Morris were secured for the Museum. This handbook at once attracted the attention of ceramic students throughout the United States and Europe and made the Museum known throughout both Continents.

In 1908 a companion handbook on "The Maiolica of Mexico," another entirely new subject, was published, and this also attracted much attention to the Museum's unique collection of Hispano-Mexican wares which had been formed by the Director.

A series of twelve Art Primers (Ceramic Series) was commenced in 1906, of which five numbers (3, 5, 6, 9, and 11) have appeared, the other numbers being practically completed but awaiting funds to defray the cost of printing. An Art Primer on Oriental Enamels (Enamel Series), and one on American Glass (Glass Series) are also ready, but still unpublished, for the same reason.

A handbook on "The Great Seals of England and Some Others," prepared by Prof. Charles E. Dana, was also issued in 1904.

A profusely illustrated General Guide to the Museum, which appeared in 1907, is now in its second edition. This handbook contains a historical sketch of the Pennsylvania Museum and School of Industrial Art, and describes the principal and most important objects in the Museum, guiding the reader through the various rooms by the most convenient route.

STANDARD PUBLICATIONS ILLUSTRATED BY MEANS OF THE MUSEUM COLLECTIONS

Publishers of important historical and art works have in numerous instances selected their illustrations from the collections of objects in this Museum. Among these books may be mentioned "The Furniture of our Forefathers," by Esther Singleton; "Old Furniture," by N. Hudson Moore; a sumptuous volume on "Pottery," issued by the Thomas Maddock's Sons Company, of Trenton, N. J., and a six volume "National History of American Manufactures," which is planned to appear in Boston, of which the part devoted to the history of the Glass industry, illustrated largely from the Museum's unique collection, has been prepared by the Director of the Museum, who also, having been appointed to the staff of Colaborators on the recently issued new edition of the Century Dictionary, introduced there among the illustrations of art terms numerous engravings of objects in the Museum collections, including rare examples of metal work, glass, pottery and porcelain. By means of this permanent and most desirable form of publicity, which the Museum now shares in this dictionary with the Boston Museum of Fine Arts and the Metropolitan Museum of Art, our educational influence has been vastly increased, both in this country and abroad, and thereby some of our more important collections and art treasures have become as well known in foreign countries as they are in our own community.

BUREAU OF IDENTIFICATION

The Pennsylvania Museum was the first to establish a Bureau of Identification, through which possessors of art objects may obtain desired information. This department was organized in 1903, since which date hundreds of collectors and numerous museums have submitted art objects and even collections for expert opinions. Information continues to be furnished to applicants free of charge, the only requirement being that they pay the cost of postage and

expressage. Many of the foremost museums in this country are constantly referring to us inquiries for information which come to them, and the Pennsylvania Museum is now generally regarded as the court of last appeal in several branches of art, but especially in the department of ceramics. So far as we know there is no similar bureau connected with any other museum.

In connection with this department a collection of ceramic forgeries and reproductions has been formed, which has proved of inestimable value to collectors and students for purposes of comparison in the identification of genuine wares.

ASSISTANCE RENDERED TO OTHER MUSEUMS

The estimation in which a museum is held by other museums is frequently revealed by their demands upon it and its staff for aid and advice. During the past five or six years applications were received from numerous other museums for expert assistance in labeling and classifying some of their collections, principally ceramics, enamels and glass.

These museums have accepted unconditionally the opinions and classifications furnished by our Museum staff.

In 1909 the Director of the Museum was elected a member of the International Committee of the Ceramic Museum of Faenza, Italy, representing the United States of America.

COÖPERATION OF PUBLIC MUSEUMS

The Pennsylvania Museum was the first to urge upon other American museums the importance of forming an organization for the consideration of subjects relating to the most effective administration of public museums, the improvement of methods, etc., in an editorial which appeared in the Museum BULLETIN of April, 1905. The suggestion was carried out a year or two later, when the American Association of Museums was formed. Such was the inception of the energetic society which has already accomplished so much to popularize museum coöperation in this country.

Relations have also been established between the Pennsylvania Museum and the principal American and foreign museums for the exchange of publications.

CONCLUSION

As a result of the work of reorganization and reinstallation which has been in active progress here during the past ten years, it is gratifying to record the impressions obtained by representatives of other museums who have visited Memorial Hall. A member of the staff of one of the largest public museums of this country, who recently spent the greater part of two days inspecting our exhibits, expressed the opinion that the present installation of the Pennsylvania Museum is unquestionably the best of all the museums he had visited. A representative of a New England museum, who has visited Philadelphia several times within the past two years, unqualifiedly pronounced the ceramic collections of the Museum, as now classified, the most representative and instructive to be found in this country or abroad. Within the past five years many museum men and collectors from England, Continental Europe

and Mexico have come to Philadelphia for the sole purpose of inspecting some of the Museum's collections, in which they expressed the greatest interest and which they admitted could not be found in any other place.

The greatest handicap with which this Museum has had to contend is the similarity of names of several of Philadelphia's museums and art galleries. When it is realized that a large proportion of our own citizens only know the Museum as Memorial Hall, and are still ignorant of the relations which the collections bear to the Pennsylvania Museum and School of Industrial Art, it should not be a matter of surprise that people in other cities or countries should confuse our title with that of other similar Philadelphia institutions, such as the Philadelphia Museum, the Pennsylvania University Museum and the Pennsylvania Academy of Fine Arts. It is therefore but natural that much of the work done by the Pennsylvania Museum should constantly be credited by the authorities of foreign museums to one of these sister institutions.

The building up of the Museum's collections to their present degree of excellence was only made possible by the financial aid of a few generous friends who have always liberally responded when assistance was needed. Half of what has been done in the Museum and Library could not have been accomplished with the Museum's slender resources unsupplemented by private subscriptions. With as generous support forthcoming in the next decade, the citizens of Philadelphia will have a representative American Art Museum (which is at present one of the oldest and largest institutions of its kind in this country) in which they may take a pardonable pride.



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BULLETIN

OF

THE PENNSYLVANIA MUSEUM

July, 1911

NINTH YEAR

Number 35

COLLECTION OF JAPANESE HELMETS

Mr. John T. Morris recently has added materially to the Museum's collection of Japanese armor by the gift of a series of helmets, "brassarts," tassets and leg pieces, also one full suit of armor, purchased by him at the sale of the Klauder Collection in this city. While none of the objects secured goes back to any great antiquity, nearly all, if not all, precede the abolition of feudalism in Japan and most of the pieces probably date back considerably from that event.

The history of Japanese armor may broadly be said to begin with the establishment of the Shogunate in 1192, when the higher development of the military classes started. Hammered iron armor of classic form, however, is known to have existed in the eleventh century and some fragments of the primitive period known as Fujiwara (800-1100) have been accumulating in the Museum at Neno Park, Tokyo, and in the Imperial Treasure House at Nara, as a result of the researches undertaken in the past three decades under the sanction of the Japanese authorities. Rare fragments of copper scales, some of which were gilt, seem to go back to the ninth century, and, in the shape of scales of hardened hide or "cuir bouilli" called "Kawara," armor may be carried even further back. Indeed, through legendary allusions some students have traced its use to the third century. But, as Mr. Bashford Dean says in his luminous "Handbook",⁽¹⁾ it is probable that, in such cases, reference is made to thickly-padded textiles outwardly decorated in silk and brocade, and distinctly Chinese or Corean in character.

Mr. Conder records that "in 780 an order was issued by the government that leather armor should be used because the kind hitherto worn was continually requiring repairs. The order permitted the use of iron instead of leather, and advised that all armor should be gradually changed to metal."

"Prior to 800," according to Professor Bashford Dean,⁽²⁾ "helmets appear to have been made of cotton padding in the shape of Chinese helmets," and the first iron helmets commonly used appear in the time of Kwammu Tenno, about A. D. 800, although such were occasionally seen prior to that date. To this period also is referred the copper armor of which fragments

⁽¹⁾ No. 14. "Catalogue of the Loan Collection of Japanese Armor." Prepared by Bashford Dean, Ph.D. Published by the Metropolitan Museum of Art, 1903.

⁽²⁾ Ibid.

are preserved at Tokyo. Gilded bronze, no doubt, was used as gala armor for centuries after armor came into use. The earlier the armor, the larger the scales.

In the archaic period, helmets were usually made of a few bands of iron riveted together, and breastplates were occasionally of one piece, corresponding with those worn in Eastern Europe. Indeed, Mr. Dean regards the earliest metal armor of Japan as betraying relationship with that of Eastern and Central Russia.



JAPANESE HELMETS

of the Tokugawa Period

The one on the left is made up of 80 Laminæ
John T. Morris Collection

At the close of the Fujiwara period (twelfth century), the laminæ composing the "Hachi," or bowl, of the helmet sometimes became riveted together in a radial pattern, thereby acquiring greater strength. The mask at that time rarely covered the nose and was of a single piece.

During the Kamakura period (1100-1336), helmet decorations were evolved. Hornlike processes appear called "Kuwagata" and representing leaves of "Kuwai"; *i. e.*, the water plant botanically known as "Sagittaria." These at the base were often finished with a central ornament (mayédate)—originally some object or totemic animal in some way connected with the warrior and adopted by him as a distinctive emblem or crest. These helmets have a "Shikoro," or couvre-nuque, of enormous circumference, and extrav-

agantly developed "Fukigayeshi," or rolled ear-coverings. Primitively, these consisted of only a few rows of laminae and the ear-pieces were formed by the mere rolling outward of these.

The distinctive changes in the next, or Ashikaga, period (1336-1600) were that the ear-flanges were reduced, rarely more than two bands of the neck-guard rolling out to form them. The "Hachi," or bowl, which in early times often is depressed, presents an exaggerated opening at the top. Through this, according to Mr. Dean's Japanese informer, the brain of the warrior was supposed to come into closer contact with heavenly influence. In the earlier



JAPANESE HELMETS
of the Tokugawa Period

The one on the left possibly of the Seventeenth Century
John T. Morris Collection

stages it had been closed with a pear-shaped ornament, symbolic of Buddhist omnipotence.

Now, also, the radial laminae composing the "Hachi" become more numerous, as many as twenty or more appearing on either side, sometimes accompanied with ornamental plates. In helmets of simpler form, a single plate extends from the "hachimani" opening to the peak, bearing three ornamental ridges of bronze or gold terminating in a leaf of the "icho" (ginko) tree, or in heads of serpents. In higher grade helmets the number of radial laminae increases, and these are at times incrustated with precious metals. As ancestral metal helmets were handed as heirlooms from father to son for many generations, and as they were reverently used by succeeding descendants, remounted and made to appear with added accessories, upon which was lavished the

highest skill of the armorer's art, it is not uncommon to find a primitive "Hachi" accompanied by later accessories. Some of the best examples of the work of the famous Mochin family of armorers date from this period.

Modern armor, from 1600-1868, technically belongs to the Tokugawa period, which was one of feudal tranquility. To this, the collection which interests us belongs. Now was developed parade armor; but little or no incentive was offered for the improvement of war-harness and a period of lavish decoration occurred in the seventeenth and eighteenth centuries, when Japan's soldiers "appeared like Samurai, their Samurai like Halamoto, their Halamoto like higher Daimyos" and the use of armor became general. Experts declare that ninety-five per cent. of suits offered to-day are of Tokugawa type. The armor is lighter, more closely modeled to the body, and the parts covering the extremities are reduced. The "Hachi" is small, closely fitting. In one class, the laminæ are the narrowest ever used. An extraordinary example made by a late member of the Mochin family is said to be composed of as many as five hundred laminæ riveted together.

In the John T. Morris Collection there are a number of fine helmets of this order in which the "Hachi" is formed of from fifty to eighty or more laminæ. Some are adorned with closely set rivet-heads of different sizes, others are simply ridged where they join, but this ridging by turning over the edge is of remarkable closeness and marvelous neatness. In several specimens in which the "Hachi" is formed of fewer radial laminæ, decorative bands of iron are riveted over the latter—some half way, others at various distances converging toward the "tenko," or "hachimau-za"—that is, the ornamental metal finish of the orifice which, in some specimens is a beaded edge while in others it reaches in two or more ridges, the proportions of an open-work railinglike ornament. Many of the finer specimens bear an inscription on the inside giving name of armorer.

One helmet is in four sections, each decorated with a highly ornate, though flat, design of rococo feeling. This specimen is of heavier manufacture and is older than the other examples.

Gradually, in the course of the Tokugawa period, the ear-pieces of the helmet became rudimentary—sometimes less than one inch in length, a contrast to the enormous ear-pieces of earlier days. This is the case with the helmets of the Morris Collection of which one specimen alone, of the seventeenth century, shows a well-defined reminiscence of the extraordinary "Fukigayeshi" of the preceding ages, while in all others the part has become atrophied almost beyond recognition. The neck-guard is also close and made of numerous laminæ, and, as in other parts of the armor, strips of metal, lacquered or covered with leather, replace the bands which in earlier periods had been of scale laminæ closely knit together by lacing.

It is at this time also that Japanese heraldry appears with its crests representing different, yet similarly, grotesque and fearsome animal-heads with long outstanding ears and gilt crescentlike horns, varying in size and expression. In one specimen the hornlike processes assume the general outline of a crustacean's claws. Another is adorned with the "Ku wagata," springing from a central ornament of finely drawn gilt chrysanthemums. A student

of Japanese heraldry might more or less determine the meaning of these emblems—suns, moons, fishes, plants and other crests (Mon). At this time banners were also used lavishly.

While as we have seen, in earlier times the mask, "Tengu," did not cover the nose, later it covered the entire face. There are specimens of these in the Morris Collection, as well as of half-masks. The intention appears to have been at this time to make the mask as grotesquely repellant and as awe-inspiring to the enemy as possible. To this effect a fierce mustache and bushy eyebrows were added.

The series as it stands, with that already in the possession of the Pennsylvania Museum, forms a valuable nucleus, which no doubt from time to time will receive accessions making for the completion of a truly representative collection of Japanese armor.

S. Y. S.



PURCHASES AT THE ROBERT HOE SALE

In addition to the large bronze figure of Tara, which was bought at the Hoe sale and presented to the Museum by Mr. John T. Morris (see article on the subject in this issue), several other important purchases were made, among which the following described objects are worthy of note.

An ivory group representing the Virgin and Child, of Spanish workmanship of the seventeenth century, is a beautiful example of carving and coloring. The Virgin is shown in a standing position, heavily draped and wearing a crown, and carrying in her left arm the Child, while in her right hand she holds a lily. This figure, which is ten and one-half inches in height, has been presented to the Museum by Mrs. John Harrison.

A hard paste porcelain teapot decorated in relief, on one side a mythological group, on the other the representation of the "Judgment of Paris," is perhaps one of the finest examples of genuine Capo di Monte porcelain in this country. The modeling is beautifully executed in the characteristic style of that factory, while the tint of the paste is an indescribable bluish green, never found in the modern imitations. The Museum now possesses a little group of five examples of fully authenticated hard paste Capo di Monte which are probably the only genuine pieces to be found in the museums of this country.



IVORY CARVING
Madonna and Child
Seventeenth Century, Spanish

It was only through the incorrect attribution of this piece in the catalogue (as it was labeled Chelsea) that the Museum was enabled to secure this rare example.

Two dishes attributed to Bernard Palissy were also secured, not as genuine pieces of this rare fabrique, but as good examples of the Palissy school. One of these bears in relief a figure group representing Henri IV. of France and

his family. The other illustrates the baptism of Christ. While replicas of these particular designs are to be seen in many of the European museums, in the collections of Palissy ware, they fail to fulfill the requirements of the great potter's work, and it is evident that they were produced many years, in some instances a century or two, later than Palissy's time. There is much yet to be learned about the rustic figulines of Palissy's own production, and we believe that sooner or later many examples which now pass as his work will be retired to the corner reserved in museums for reproductions. In one Continental museum the entire collection of so-called Palissy ware has been installed in a dark recess beneath a window, where the pieces can only be seen dimly, a tacit admission on the part of the curator that their authenticity is doubted. In other



HARD PASTE PORCELAIN TEAPOT
"The Judgment of Paris"
Capo di Monte

European museums such wares are conservatively labeled as belonging to the School of Palissy.

It is now well-nigh impossible to procure genuine examples of the pottery made by Palissy himself, or his assistants, and museums may be regarded as being fortunate in securing examples of the work of Palissy's early imitators. While the Henri IV. dish is sometimes attributed to Palissy himself, such attribution is an anachronism, as Palissy died in 1589 or 1590, while Henri IV.'s eldest child, who afterward became Louis XIII., was not born

until 1601. The group shows him seated beside his queen, Marie de Médicis, and surrounded by seven children. For this reason Palissy could not have been the originator of this design, but it has been learned that an imitator of Palissy, whose name was Guillaume Dupré, a native of Sissone, near Laon, worked for the Court at Fontainebleau and was in good repute during Henri IV.'s reign. The origin of this design has therefore been ascribed to him, but other imitators at a later date have reproduced this pattern in modified forms, and these have continued to be made for a period of probably



DISH, PALISSY SCHOOL
"Henri IV. and his Family"
Probably by Dupré, about 1600

two hundred years. The Museum example from the Hoe sale, here figured, is similar in size and design to one formerly owned by the Prince Ladislas Czartoryski, save that the latter possesses a somewhat different border pattern. At a recent sale in New York City an example was sold which differed only from the one here shown in the variation of the border design and the omission of the drapery at the right side of the group.

What has been said of the Henri IV. dish will also apply to those smaller dishes representing Scriptural subjects, among which is the "Baptism of the Saviour." The oldest of these are believed to have been produced by Dupré,

and these also have been extensively copied and imitated throughout the past two centuries. Examples which are exhibited in museums as Palissy ware, or as belonging to the school of Palissy, are sharply and crisply modeled, like the one here illustrated.



DISH IN PALISSY STYLE

"The Baptism of Christ"

Probably by Dupré, about 1600

It is doubtful whether any examples of Palissy's work can be found in the museums in this country, but next in interest to the work of Palissy's own hand we may consider the designs produced by Dupré and his contemporaries.

E. A. B.



FEMALE BUDDHISTIC DEITY SAID TO BE OF TIBETAN PROVENANCE

At the sale of the Robert Hoe Collection in New York, recently, Mr. John T. Morris purchased a fine gold-bronze, life-sized statue which he generously presented to the Pennsylvania Museum and School of Industrial Art. This statue was entered on the catalogue of the sale under No. 947, as follows:

"Large Tibetan Bronze Buddhist Deity 'Miroku' (Maitreya). Of massive bronze, heavily plated with gold. The figure is seated cross-legged, with right hand resting on 'his' knee, palm outward, and the other raised in a delicate and expressive gesture. Partly engraved and incrustated with semi-precious stones. The perfect proportions and the beauty of expression and of lines show it to be the work of a master. Lotus throne of carved and lacquered wood, composed of a three-step base repeated at top (reversed) above a mid-band having on a ground filled with a geometric pattern, four panels with shishi and flowers. Seventeenth century."

As a fact the statue, which is an admirable work of Indian art, is that of a female deity bearing the "jewel marks" bursting as it were from jagged openings or wounds in her forehead, on the palms of her hands, and on the soles of her feet, which are turned up in the conventional Hindu pose.

On a much worn script label pasted inconspicuously on the back of the statue are written the words: "Tibetan Goddess of Peace and Justice."

In an attempt made to obtain information upon the Tibetan degraded form of Buddhism, to which such an art-form belongs, it soon was discovered that very little knowledge could be obtained on the religious history of this remarkably fine statue. With the exception of some data furnished by Grünwedel,⁽¹⁾ who gives an account of certain mythological adaptations of old Brahmanic forms into Buddhistic equivalents, only the most fragmentary knowledge of such Tibetan processes was available. An appeal to various prominent scholars in this country confirmed the above conclusion, that there is much to be done in this field of research. It seems clear that a systematic study of the secondary forms of religious art representations in the Asian field must reward the student with almost pioneer glory.

I am deeply indebted to Professor E. Washburn Hopkins, of Yale University, who not only set me on the right path to gather together what little there was on the subject, but who kindly gave me the benefit of his own tentative view. My thanks are likewise due to Professor Charles R. Lanman, of Harvard University, for having also kindly interested himself in my search and, through Mr. Kosambi, who submitted a photograph of the statue to Mr. Okakura, of the Boston Museum, confirmed the opinion held by Professor Hopkins and himself that it was a representation of the goddess Tara. In the adaptation of Brahmanic art-forms to the Buddhistic philosophy, the important Hindu goddesses, such as Uma, Devi, Lakshmi, or others, seem to have been incorporated in the Buddhistic mythology. The Tibetan Tara,

(1) "Mythologie der Buddhismus," Chapter IV.



TĀRĀ ŚAKTI
or Female Energy of Bodhisatva Maitreya, Tibet
John T. Morris Collection

is an adapted form of Lakshmi, representing a sakti, or female energy, or manifestation of Bodhisatra Maitreya—the great teacher, Buddha.

This Tara appears under several aspects. Sometimes she is represented with two arms, sometimes with four—in the last case she is associated with the idea of the Vijaya, or victory. Most of these females deities are difficult of identification. Grünwedel himself⁽¹⁾—and he is the highest authority on this special subject—says that he does not know their office and that their forms are “various.” Nevertheless, it seems certain that they are secondary adaptations of Brahmanic deities—Devi, or Lakshmi, to Buddhism in the form in which it developed in Tibet; a degraded product of the sixth to eighth centuries of the Christian era.⁽²⁾

The metaphor, “the jewel in the lotus,” is common in its application to the Buddha himself. To give but one example of its meaning, in Sven Hedin’s description of the holy man, or immured Lama, who sits in a cave at the foot of a cliff at Linga-gumpa in Tibet, the Forbidden Land beyond the Himalayas, the distinguished traveler says that he lives in the dark, an opening allowing of food being let in by the faithful in order that to all eternity he can see the light that streams from the throne of Buddha—the be-all and the end-all—“The-Jewel-in-the-Lotus.”

The Tibetan Chāu-rā-zi is one of the more popular deities of later Buddhism, regarded as a potential Buddha, although he relinquished his prospect of Nirwana in order to remain in Heaven and assist men on earth. He protects them on earth, and helps them to reach Paradise and escape Hell, three important objects that may be obtained through the invocation: “Hail! Jewel (Lord of Mercy) in the Lotus Flower.” The turquoise, marking the “luck spot” between the eyes, appears on a Tibetan Buddha described by L. Austin Wardell.⁽³⁾ This was of the original Indian type, and very distinct from the sleek-limbed and oblique-eyed Japanese forms of the great teacher at Kamakura. The jewel on the forehead is well known to collectors as of common occurrence on Buddhas, and the “jewel-marks,” which many of the representations of gods in the Hindu Pantheon bear on their foreheads and sometimes on the palms of their hands and the soles of their feet and which seem to be “luck-marks” or marks of some divinely beneficent attribute, are infinitely varied. A table giving a list of such marks, taken from various examples of Hindu religious art, is given in Moor’s “Hindu Pantheon.”⁽⁴⁾ These marks are said to be used as distinguishing symbols by the sectarians of the deities to which they are attributed.

In our statue, however, although it is otherwise incrustated with ornamental “jewels,” the stigmatalike marks on forehead, palms and soles are not really jewels, but are simulated in bronze. The statue as a work of art is a splendid addition to the Museum’s choicest artistic treasures.

S. Y. S.

(1) Grünwedel, loc. cit. Chapter IV.

(2) Buddhism was introduced into Tibet about the fourth century.

(3) “Lhasa and Its Mysteries.”

(4) See plates illustrating the Hindu Pantheon, reprinted from the work of Major Edward Moor, F.R.S., Ed. with Brief Descriptive Index by the Rev. Allen Page Moor, M.A., London, Williams & Norgate, 1861.

NOTES

RECEPTION—The annual Members' Day reception was held in Memorial Hall on the afternoon of May 18, 1911, on which occasion a large number of members and invited guests were present.



NEW ROOMS—Two additional rooms have been opened and fitted up in the basement for the remainder of the Frishmuth antiquarian collection, making a suite of five rooms, in which the entire collection will soon be installed.



NEW MEMBERS—Following is a list of Annual Members who have been elected since the appearance of the April BULLETIN:

MISS LOUISE W. BODINE
MISS MARY E. CONVERSE
MRS. HENRY C. DAVIS
THOMAS B. HARBISON
ARTHUR MALCOLM
MRS. JOHN W. PEPPER

G. COLESBERRY PURVES
W. HINCKLE SMITH
SAMUEL SNELLENBURG
MRS. WILLIAM C. WATT
MISS MARIA S. WILKINS



COVER DESIGN—The new cover design used in this issue of the BULLETIN was executed by Mary R. Donovan, a pupil of the School.



ORIENTAL RUGS—An important collection of antique Oriental rugs will be placed on exhibition at any early day. This collection will be described in the next number of the BULLETIN.



MIRROR SET—A beautifully executed mirror set, of carved wood and composition, in the style of the Adam Brothers, English furniture makers of the late eighteenth century, has recently been obtained by purchase and is now hung over the Adam mantel in the English eighteenth century alcove in the furniture room. The set, which includes a central mirror and side sconces, is illustrated on another page in this issue of the BULLETIN.



SCHOOL NOTES—Various governments, including our own, have maintained scholarships at Rome for the study of architecture, sculpture, painting and music (France having done so for two hundred and fifty years), but no such opportunity has existed for industrial art. A plan for the development of some of our more exceptional pupils, by study in Italy, has, however, just been made possible through the establishment of scholarships for the purpose, by Mrs. James Mifflin and Mrs. Joseph F. Sinnott, for 1912. The



MIRROR SET

By the Adam Brothers
England, Late Eighteenth Century

student will be placed under the direction of certain competent advisers and instructors while abroad, and his work, both subject and amount, planned, and the studies, models, etc., become the property of the school. The Director of the Art Department will spend July and August in Italy, making the necessary preliminary arrangements.

Mr. Yellin, the instructor in wrought iron, has received the order for the gates of the chapel of St. Columba, in the Cathedral of St. John the Divine, New York City, probably the most important opportunity offered in this country for such work. It is worthy of note, also, that the choir stalls of the Cathedral, said to be the finest wood carving ever done in America, were made by another former pupil of the School, Mr. John Barber; so that the institution has contributed its share to the production of artistic crafts work.

To encourage the collection of good, effective elements for use in decorative illustration, the graduating class of 1911 offered two prizes for the best sets of this material, which were awarded to Mary Anna Gerst and Jane Frances Shields. The studies are interpretations from nature of plant growth and animal life of earth, air and water.

A prize was awarded by Mrs. T. Coleman DuPont to Mabel Bruce Hall, for her design in a competition for a fountain. The idea will be executed in cement, at Mrs. DuPont's country place this summer by Mr. Spear.

The Commencement exercises of the School were held at the Broad Street Theatre on the evening of June 1st. The orator of the evening was Charles Heber Clarke, Esq., his subject being "The Man Who Knows How."

The graduating class of the Art Department held Class Day exercises on Wednesday, May 31st. The class of this year numbers seventeen.

The Alumni Association of the Textile Department held its Tenth Annual Meeting on June 1st and 2d. The class to graduate from this Department is also seventeen.

Of the seventeen men who graduated from the Textile School this year, positions for eleven were virtually assured before the end of the term, while ten applications from some of the best mills in the country were on file in the office of the Director of the School.

The case of the seventeen Art School graduates is about the same, the number of positions as teachers, designers, etc., which are offered and are under consideration and which it is hoped that former students may be found to fill during the next few weeks, being just about equal to that of the graduates who are not already definitely placed.

At the Annual Meeting of the National Federation of Art, held at Washington, D. C., May 16th, 17th, and 18th, an address was made by Principal Miller on a National School of Industrial Art and a committee was appointed to promote the establishment of such a school in the near future. The membership of this committee is as follows:

MR. LEE MCCLUNG, <i>Chairman</i>	Washington
MR. THOMAS NELSON PAGE	Washington
MRS. FRANKLIN MACVEAGH	Washington
MR. J. M. HEWLITT	New York
MR. LESLIE W. MILLER	Philadelphia

Mr. Miller is to address the American Association of Photographers at its Annual Convention at St. Paul, Minn., on July 22d.

The Textile School has come to be very generally recognized as the trusted arbiter of the many questions regarding quality of goods, contract requirements, etc., and is rendering in this connection an important service, not only to commercial and manufacturing interests of the country, but to the Government itself.

The Philadelphia Textile School is a court of last appeal for problems in manufacture of textiles. The woolen and worsted specifications, under which most of the contracts are now awarded for such fabrics, were compiled or revised by the leading members of the School's faculty. The Director also acts as consulting textile expert for the Quartermaster Department of the Army on disputed questions as to whether the goods delivered do, or do not, meet specification requirements. Many of the samples submitted with the proposals for the Navy contracts are duly examined at the School for the purpose of ascertaining if the samples fully comply with the Department's specifications. Commercial organizations are also depending more and more upon the School's expert advice as to the cause for imperfections in goods delivered.

The Director is also called upon to act as textile expert in cases of litigation before the courts, as well as in cases before the general appraisers' customs court, as to composition of textile materials in goods imported. Questions of fiber and twist, character of dye used, treatment in finish and of moisture contained materials, difficulties of structure and design, are only a small part of the many problems constantly arising for technical advice and adjustment. A very recent problem submitted was one where it was claimed by the purchaser of some three hundred suits of clothing, after he had, through one of his foremen, presumed to have made a test, that the material, although bought for all wool, contained a certain percentage of cotton. On the strength of the foreman's test the clothing was all returned. The seller was very much worried and went direct to the man of whom he purchased the cloth. According to the seller's test there was no cotton in the goods. The buyer, not being satisfied, went to a New York cloth examining and sponging works and had them make a test. The report was unfavorable. He then went back to the man of whom he purchased the cloth and submitted the report. The reply was that the goods were exactly as he had represented them—all wool, and that he would not accept such a report, but would advise the man that if he would come to Philadelphia and submit the goods to the Philadelphia Textile School for analysis and chemical test and that if they reported unfavorably, he would take all the suits off his hands and reimburse him for all his loss. This was agreed to. The man came and with him the foreman who originally turned the goods down. The test was duly made in their presence and no cotton was found, and all parties were satisfied—the maker of the clothes in particular, because in addition to the three hundred suits in question, we afterwards learned that he had made up over five hundred more for his Western trade.

ACCESSIONS

April—June, 1911

CLASS	OBJECT	HOW ACQUIRED
BOOKS AND PRINTS	Samples of Hand-Made, Water-Marked Paper, Made at Ivy Mills, Pa., 1729-1866 Collection of Souvenir Playing Cards, U. S., Modern	Given by Mr. Joseph Wilcox. Given by Mrs. John King Van Rensselaer.
CARVINGS ...	2 Carved Cinnabar Lacquer Vases, China, 19th Century 2 Lacquered Wood Panels, with Figures in Relief, Japan, Old 2 Carved Rammass, Tokyo, Japan	Lent by Mr. James Howard Bridge. Lent by Mr. John T. Morris. Lent by Mr. John T. Morris.
CERAMICS ...	Red Stoneware Teapot, Cup, and Tea Caddy, Made by Johann Friedrich Böttger, Meissen, Germany, 1709-1719 White Porcelain Bath, with Blue Decoration, in Mahogany Stand, England, 18th Century Dark Red Pottery Teapot, with Small Relief Ornaments, and Mark of Ary de Milde on Base, Holland, 17th Century	Bought—Joseph E. Temple Trust. Given by Col. Thomas Skelton Harrison. Bought—Joseph E. Temple Trust.
FURNITURE...	Mirror Set, Made by the Adam Brothers, England, Late 18th Century Carved Wood Panel, Gothic, Period of Louis XIII.	Bought—Joseph E. Temple Trust. Given by Mrs. John Harrison.
GLASS.....	2 Tumblers, Bottle, Flip Glass, and Cream Jug, Made by Baron Henry William Siegel, Mannheim, Pa., 1769-1774 Glass Salt Cellar, Drug Bottle, and Cream Jug, Made by Baron Henry William Siegel, Mannheim, Pa., 1769-1774 Pressed Glass Bowl, Made at the Whitney Glass Works, Glassboro, N. J., c. 1845 Cameo Glass Vase, with Decoration in Brown, Sweden Small Glass Bottle, Dug up in an Indian Burial Ground in Arkansas	Given by Mr. John Story Jenks. Lent by Dr. Edwin A. Barber. Lent by Dr. Edwin A. Barber. Given by Mr. Clarence B. Moore. Given by Mr. Clarence B. Moore.
GOLD AND SILVER WORK	Silver Watch, Made by James Armstrong, Dublin, Late 18th Century Silver Sheath, for Holding Knitting Needles, U. S., Old	Given by Miss Ellen Armstrong. Given by Mrs. Wm. D. Frishmuth.
METAL WORK ...	4 Copper Measuring Jugs, England, 18th Century Bronze Vase, Sweden Iron Candlestick, U. S., c. 1776 Iron Harrow Tooth, and Iron Shackle, U. S., Old	Given by Mr. John H. McFadden. Given by Mr. Clarence B. Moore. Given by Mr. Edward S. McKeever. Given by Mr. Levi E. Mabie.
TEXTILES....	Old India Shawl Cashmere Shawl with Printed Designs, England, Late 19th Century White Net Scarf, Italy, Old 19 Bags and Purses, 3 Needle Books, and Case for Playing Cards Collection of French and English Printed Calicoes Collection of 11 Japanese Dolls, c. 1870 White Net Collar, Early 19th Century	Lent by Mr. James Howard Bridge. Lent by Mr. James Howard Bridge. Lent by Mr. James Howard Bridge. Lent by Mrs. Hampton L. Carson. Given by Mrs. Wm. D. Frishmuth. Given by Mrs. John W. Coles. Given by Mrs. John Harrison.
MISCELLANEOUS	Band Box Covered with Wall Paper, U. S., c. 1838	Given by Mrs. Wm. D. Frishmuth.

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

October, 1911

NINTH YEAR

Number 36

ON SOME TYPICAL SPECIMENS OF POINT LACE IN THE BLOOMFIELD MOORE COLLECTION

Last spring, some suitable cases having become available for the purpose, Mrs. Bloomfield Moore's Collection of laces was gone over and installed *di novo*. An attempt at somewhat clearer classification was made and certain pieces of high value were brought out to a more conspicuous place. Among the latter are some good pieces of ancient Punto a maglia, better known as "Lacis," or "filet" lace, one specimen of which, displaying a combination of Punto a maglia, Punto tagliato and Reticella, was used by Mrs. John Harrison some years ago to illustrate an article published by her in the Museum BULLETIN.⁽¹⁾ Otherwise none of the pieces in the lace series of the Bloomfield Moore Collection has as yet been published.

Probably the most interesting number in the group of point laces is an admirable specimen of seventeenth century "Point de France," of the type sometimes formerly known in France as "Point Colbert," and which represents the perfection to which Colbert's new industry had reached. The use of the piece is doubtful. It may have been intended for a cap or for some portion of a bodice garniture, but whatever its use it is a remarkably good example of the high degree of proficiency reached in France by the seventeenth and early eighteenth century imitators of Venetian points. The background of finely picoted "brides" is almost as fine as "réseaux." In connection with this, it may be as well to remember that in general the laces distinguished as point d'Alençon, point d'Argentan and Argentella have so many points in common that Mrs. Jourdain, in her latest and most helpful book on "Old Lace,"⁽²⁾ suggests that "it would be preferable to call them Alençon à réseau, Alençon à grandes brides and Alençon à réseau rosace."

It is well to bear in mind that Argentan is only some ten miles from Alençon, and that a "bureau" for the manufactures of "Point de France" was established there at the same time as at Alençon. Argentan had long learned to imitate Point de Venise, as shown by a mention of the industry as productive in 1664. There is little doubt that Argentan produced the same early type as Alençon, and that the two laces only began to be differentiated when Alençon

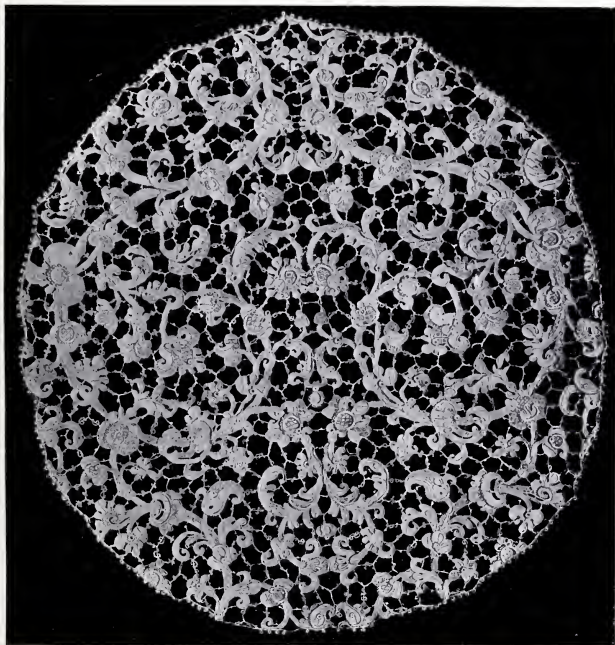
(1) Jan. 1, 1905—p. 1.

(2) P. 68.



POINT DE FRANCE
(Or Point Colbert)
Argentan, about 1680

decided in favor of réseau ground, while Argentan retained the hexagonal mesh worked over with buttonhole stitch. Otherwise both are identical, although naturally the large "bride" ground could support a flower or design of bolder execution and heavier texture than the réseau. In the eighteenth



POINT DE VENISE
Late Seventeenth Century

century the "bride" ground of Argentan was preferred in France as superior: "*Elles ont de beau dessins pour le fond et pour la régularité des yeux; de la bride et du réseau,*" says Peuchet. The "bride picotée," a survival of Point de Venise, was also a peculiarity of Argentan. It consisted of the hexagonal buttonholed "bride" mesh with three or four picots, the secret of which, accord-

ing to Mrs. Jourdain,⁽³⁾ was lost completely before 1869. The réseau ground, about 1700, introduced a finer floral design, and a new style began with the reign of Louis XV., when symmetry faded out of use and standing motifs on clear ground came into fashion. Of this the next specimen in Mrs. Moore's Collection is a good example. The Alençon workers imported fine flax thread from Flanders, and the Brussels pillow laces also must have had some influence on the development of lace design in France. At the end of the eighteenth century straight edges are commonly seen. The sharp appearance of the eighteenth century patterns is due to the extension of the horsehair, which originally was only used in the border. The poverty of the Kingdom later in the century, caused the magnificent designs of the preceding age to be replaced with a simpler grade of work which was more salable, and the réseau ground became clearer, while interest was lent to the lace by enclosures of finer ground with "à jours" of light open patterns.



EDGE OF POINT D'ALENÇON
Late Eighteenth Century

Lace in France, under the name of "laci"—in early times cut-work or "punto tagliato" and "laci" or "filet lace" also known as "punto a maglia," were virtually all that was known and used in France—had been introduced in the sixteenth century. Catherine de Medici had patronized lace manufacture; and toward the last years of her life, about 1585, she brought from Venice to France, Federico di Vinciolo, who introduced the industry in imitation of Point de Venise, then so much valued by the great.

It was only a century later, under Louis XIV., when awakening to the enormous figures which the lace trade took out of France in payment for the Italian products, that the great minister, Colbert, who wittily said that "fashion was to France what Peru's mines were to Spain," put a check on their importation and established French factories at l'Onray near Alençon, under government protection. He brought over Italian teachers and workers, at first merely imitating the Venetian products; but in time truly French styles were evolved as mentioned above. Three accompanying illustrations reproduce respectively a very fine specimen of Point de Venise, a piece of the

(3) Loc. cit., page 71.

seventeenth century richest and finest Point de France, "a brides picoties," and one of the Point d'Alençon of the eighteenth century, all in the Bloomfield Moore Collection.

Point d'Espagne, of which an example in the collection is also given (see illustration), was introduced by the Huguenot, Simon Châtelain, to whom Colbert guaranteed safety. In 1669 the great minister wrote that "in laces of all kinds, France carried on a great trade with Spain and the West Indies," and Anderson⁽⁴⁾ corroborates the statement. This reminds one that the revocation of the "Edict of Nantes" sent no less than four thousand Huguenot lace-makers out of Alençon alone.⁽⁵⁾ They went to Holland, where they were treated "like artists." Among them was Zacharie Châtelain, a grandson of Simon, who introduced in Holland the industry of gold and silver lace.⁽⁶⁾



POINT D'ESPAGNE
Late Seventeenth Century

However this may be, so important had the French lace industry become, that Venice, alarmed, issued an edict ordering home the Venetian lace-workers under penalty of imprisonment of their nearest of kin, accompanied with the threat that the Venetian Government's long arm must eventually reach the truant wherever he might conceal himself, and the result must be death. A promise of lucrative life employment was made to the returning lace-maker. Whatever effect these arbitrary proceedings may have had at home, it is clear that the French industry was not affected by them. To be sure, the very best artists were asked for designs, and every protection was extended by the government, and so sternly were the edicts enforced, that an Englishman traveling in France in 1670 states that only two days before the date of his letter, there had been publicly burnt by the hangman one hundred thousand crowns worth of Venice and Flemish laces and other forbidden commodities.⁽⁷⁾

(4) See Mrs. Palliser—History of Lace, p. 80.

(5) Mrs. Palliser—History of Lace, p. 225.

(6) Ibid—History of Lace, p. 226.

(7) R. Montagu to Lord Arlington, M.S.S. of the Duke of Buccleugh I. Hist. M.S.S. Comm.

The first lace manufactured at Alençon under the above-stated circumstances was, in technique, indistinguishable from Venetian products. The richness of design in Point de France, however, soon excelled anything attempted elsewhere, and already, in 1673, Colbert wrote to Comte d'Âvaux, Ambassador of France at Venice, thanking him for a fine lace cravat sent him, which he promises to compare with examples made in France, but adds that he has seen quite as fine from the home factories. Indeed, so well did Colbert succeed that in 1687 the fourth Earl of Manchester writes from Venice of the excessive dearness of the point lace made there, but expresses confidence that in Paris or England "One may have it as cheape and better patterns." That the Minister took a personal and critical interest in those laces appears from his correspondence. On January 2, 1682, he wrote to Mr. de Montagu, Intendant à Alençon, that the principal defect in the Alençon products in question is that "they are not so fine nor so white as the rival Points of Venice." From time immemorial, the French have shown a peculiar aptitude to seize upon suggestions from the outside and adapt them to their needs, stamping them with the seal of their own genius. Such was the case in this instance, and from a blending of foreign influences were evolved the Points de France, under which name now it is the custom to group the Point d'Argentan and Point d'Alençon, which, next to Point de Venise, are the finest of the old laces.

The clear pattern is formed with stiff horsehair-lined cordonnet on a clear fine ground, and the marvelous patterns with their exquisite "à jour" fillings were so laboriously elaborate that no less than eighteen workers sometimes were engaged on a single piece. The finest specimens are of the seventeenth and early eighteenth centuries. The industry lasted until the early nineteenth century, the style gradually deteriorating. The Revolution ruined the trade, and although Napoleon I. endeavored to revive it, the impulse given by him was only ephemeral. A fine set of Point d'Alençon shown at the Exposition of 1855 was bought for seventy thousand francs by Napoleon III., and by him presented to the Empress. The introduction of cotton about 1830 had a debasing influence upon the use of lace.

S. Y. S.



SOME RECENT ACCESSIONS

A STAFFORDSHIRE JARDINIÈRE

The Museum has recently secured by purchase a most interesting jardinière of ironstone china, made in Fenton, Staffordshire, England, by Charles James Mason and Company about 1825. This important piece measures 21 inches in greatest diameter and stands 12½ inches in height. It represents a phase of the potter's art in the Staffordshire potteries when Chinese forms and decorations were much in vogue—during the first quarter of the nineteenth century. The decorative pattern has been printed under the white glaze in outline and filled in by hand with enamel colors. At the two sides of the vase are conventionalized dolphins' heads, which serve as handles. The ground of the piece is decorated with an Oriental pattern representing cloud bands in blue, dragons' heads and scrolls in yellowish green, interspersed with flower blossoms in deep red. At the front and back, an octagonal medallion is reserved in the white surface, in which are painted and printed scenes in Chinese style. On one side is a Chinese lady with her attendant, who stand on the lawn in front of a house, on the portico of which another lady is seated. Two men approach the lady in the foreground, while in the background is a lake with a bridge in the distance.

The other medallion contains another figure scene. In this group the figures are considerably larger. A lady is seated in a chariot drawn by a horse, on which a driver is mounted. In front is a female attendant bearing a tray containing a wine pot and cup. In the background are two other attendants apparently performing some sort of services and acrobatic feats. The coloring of these figure panels is brilliant and variegated. Around the top of the projecting rim is a wreath of flowers boldly painted in Oriental colors.

This piece is probably one of the most important of this style of work which was produced in the Staffordshire potteries.

Mason's Patent Ironstone China, as this ware was first called, was patented at Lane Delph (later Fenton) in 1813. Being more thoroughly vitrified than the ordinary cream-colored ware, which was produced previous to that time, it came into popular favor for table and toilet uses, and was soon largely manufactured throughout Staffordshire. Other names by which it was formerly known are stone china and white granite ware.

Jewitt, in his *Ceramic Art in Great Britain*, states that "The manufacture was at that time (1813) carried on under the styles of 'G. M. and C. J. Mason' and 'C. J. Mason & Co.' The partners were Charles James Mason and his brother George Miles Mason (father of Mason the artist) who in 1832 unsuccessfully contested the then new district borough of Stoke-upon-Trent, his successful competitors being Josiah Wedgwood and John Davenport, both, like himself, manufacturers in the district. After a time Mr. G. Mason retired from the concern and it was then continued by the patentee alone. The concern, however, for want of capital and from other causes, gradually dwindled down, until at length, in 1851, Mr. Francis Morely purchased the patent, the moulds, copper-plates (on which an immense amount of money had been expended),



LARGE JARDINIÈRE OF IRONSTONE CHINA

Decorated in Chinese Style

Made by Charles James Mason, Staffordshire, England, c. 1825

Joseph E. Temple Trust

and entire business, from Mr. Mason, and removed the whole to his manufactory. * * * Afterwards Mr. Morley continued the business as F. Morely & Co. This manufactory was one of the oldest in the Potteries.

CARVED RED LACQUER BOX

A large, circular, cheese-shaped box, measuring $15\frac{1}{2}$ inches in diameter by $5\frac{3}{4}$ inches in height, of carved cinnabar lacquer, has been presented to the Museum by Mr. John H. McFadden. This is particularly interesting on account of its peculiar treatment. The wood base has been coated with a covering of the red lac about one-eighth of an inch in thickness, in which the



CARVED RED LACQUER BOX
Chinese

design has been carved, the surrounding parts being entirely cut away exposing the surface of the wood beneath. The central design of the circular cover is a large five-clawed dragon surrounded by cloud scrolls. Around the angle of the edge of the cover extend six smaller five-clawed dragons with cloud bands between. This same design is repeated around the vertical rim of the cover and on the body of the box.

Lacquer of this character derives its vermilion coloring from cinnabar or red sulphate of mercury. The best carved lacquer of this character has been produced at the Imperial Factories in Peking, and is called Peking Lacquer. Another name by which this variety of carved lacquer is known is Soo-Chow.

MOTHER-OF-PEARL CARVING IN AMERICA

While carving in mother-of-pearl has never been developed as an industry in the United States, experiments have been carried on from time to time in this art. One of these early attempts has been recently acquired by the Museum. It was produced at the mother-of-pearl works of Samuel Hart and Company in West Manayunk, above Flat Rock Dam, in the upper part of Philadelphia, where some interesting carvings were executed for the Crystal Palace Exhibition in New York in 1853, by Robert Greenhalgh, a Scotchman, who came to this country about 1850 to establish the industry. At that period daguerreotypes were much in vogue, and cases were made in mother-of-pearl with elaborately carved decorations. Paper cutters, knife handles, portemonnaie covers, and numerous other objects were produced, and shell cameos were carved in abundance, but after sinking a considerable amount of capital the manufacture was finally abandoned.

In New York City, F. W. Kaldenberg, and perhaps others, were doing work of the same character about the same time, but the demand for carved work in pearl was of short duration in this country and the industry never became firmly established.

The example acquired by the Museum consists of a lady's writing desk, $9\frac{1}{2}$ by $7\frac{1}{2}$ inches in dimensions, which is entirely covered and lined with plates of mother-of-pearl, surmounted by a tablet with a relief head of Washington, surrounded by roses. This specimen of American work received an award of a medal at the Crystal Palace Exhibition. It has been presented to the Museum by Miss Sara J. Hart and Charles Henry Hart, children of the manufacturer.

E. A. B.





CARVED MOTHER-OF-PEARL WRITING DESK
Made in Philadelphia, about 1852

ON FIVE EXAMPLES OF MEDITERRANEAN GLASS

By purchase, recently, the Museum acquired a series of five small glass bottles, such as are generally called "unguentaria." One, the fifth from the left on the illustration, is a small amphora of transparent blue glass of an inferior quality of glaze, decorated with chevron pattern in green and yellow, and probably of older date than the others, as in technique it adheres to the old well-known process. The glass is less brilliant than the Egyptian product, and the chevrons are of duller hues. This lends support to the "Cretan" provenance claimed for it. Mr. F. Petrie, however,⁽⁸⁾ mentions glass found at Cumae near Naples dating from about 700 B. C. resembling the Egyptian fabric, but distinguished from it by "a duller surface and a duller coloring," which exactly describes the difference between our specimen and the Egyptian chevron amphorae which it resembles. However this may be, it seems broadly certain that in this specimen we have a product of the Mediterranean industry.

Another (the fourth on the plate), also of transparent blue glass, but of the alabastron type, is interesting in so far as it represents a transition stage when glass bottles were still formed over a sand core according to the ancient Egyptian technique described by Flinders Petrie,⁽⁹⁾ and yet in other respects the old methods were discarded. It is described by Spink & Son as a Phœnician bottle found at Mycenae. In the ancient Egyptian technique continued at Alexandria and at Rome, the polychrome chevrons and other decorations were produced with colored glass rods which, when heated, were wound around and incorporated in the plastic mass—the wavy pattern being produced by dragging the rods in opposite directions. Thus, according to taste, could be formed a succession of crescent-like curves, or by means of a double drag a frond, palm leaves or such leaves plaited in a sort of basket work, a feather pattern, or simply the chevron. The specimen now concerning us, however, belongs to a type widespread in the Eastern Mediterranean at sites of later times, in which the chevron decoration instead of being produced as above by incorporation in the vessel itself, which carried it through to the inside of the glass vessel—is formed with colored threads laid on the surface by a process similar to that used in the later enameled ware. Such is the process exhibited in the above specimen.

The chevrons in this case cannot well have been dragged as in the old ingenious way, but must have been applied separately. In this appears, as Mr. Dillon⁽¹⁰⁾ has truly pointed out when describing certain similar specimens from Ialysos and Cameiros (Rhodes), and Amathus and Salamis (Cyprus), "a survival of an old method of decoration, after the technical process by which it was produced has been lost." The glass itself is transparent, of dark sapphire blue and rather poor in quality.

(8) "Arts and Crafts of Ancient Egypt," p. 121.

(9) "Arts and Crafts of Ancient Egypt," pp. 119-126. Also Ed. Dillon "Glass," p. 22 and following; also p. 33. Compare article on Roman Glass Fragments, by present writer in BULLETIN OF THE PENNSYLVANIA MUSEUM, April, 1908.

(10) Loc. Cit., p. 37.



SERIES OF GLASS UNGUENTARIA

Showing four different techniques used in the Mediterranean Area from the Seventh Century B. C. to the Christian Era

Two other specimens (first and second on the plate), are of black opaque glass, although the iridescence with which they are covered gives an impression respectively of gray and silver and brown and yellow hues. In these the feather pattern has been excavated in the surface of the glass and filled—in one specimen, the first on the plate, from the Ford Collection—with a yellowish white pigment which has softened with time and now could readily be picked out. In the second specimen, said to have been found at Cameiros, Rhodes, rods of blue-grey glass have been wound spirally around the bottle, while the more shallow cutting-out of the feather pattern is filled with grey and white paste. This technique was used in Egypt and the Eastern Mediterranean in later times; the vase was fired after being thus decorated, which gave the finished surface a smooth, homogeneous solidity somewhat resembling that obtained by the older process. But to-day, in these more common examples of the Mediterranean trade, it is often easy to scrape off the decorations softened with time, and needless to say in none of these specimens does the decoration go through the body of the vase.

The third bottle on the plate—said to have been found at Olbia, Southern Russia—is entirely superficially decorated with deep yellow and silvery iridescent chevron lines.

The whole series is interesting in the variety of techniques presented, as well as in the contrast which the dull quality of the glaze and coloring presents with the hard brilliant products of Egypt and Rome.

S. Y. S.

NOTES

COVER DESIGN—The new cover design used with the October number of the BULLETIN was drawn by Stanley Zbytniewski, a pupil of the School.



CHANGES—During the summer the Frishmuth Antiquarian Collection has been gathered together and installed in the basement rooms, at the northeast corner of Memorial Hall. In the room on the main floor made available by the removal of a portion of this collection the collection of musical instruments has been installed. Along the south wall of the East Gallery where the musical instruments were displayed, the collection of American Pottery and Porcelain, which occupied two rooms at the north side of the building, has been arranged. Better light is thus obtained for this collection, which in its new location is in better classification.



ORIENTAL RUGS—A collection of Oriental rugs, lent by Dr. F. D. Gardner, has been installed on the walls of the East Gallery. It consists of seventy-two pieces, representing four distinct geographical divisions—Caucasian, Turkish, Persian and Turkoman. Nearly every weave of merit is represented, ranging through a period of several centuries.

SCHOOL NOTES—A good indication of the increasing influence of the School is found in the prominent part its graduates play as contributors to the publications which are devoted to industrial art. In a recent number of the "Keramic Studio," for example, five of the sixteen contributors whose work was published were former pupils of the Pennsylvania Museum and School of Industrial Art.

Mr. Howard Fremont Stratton, Director of the Art Department, spent the summer in Italy, making arrangements for the courses to be followed by the holders of the foreign scholarships recently established for our graduates by Mrs. James Mifflin and Mrs. Joseph F. Sinnott. The concentration of the exhibits of the two hundred and forty-five art and industrial schools of Italy, and the Government displays of most of the other nations of Europe in the great Exposition at Rome and Torino, facilitated the closest comparison of the work, and presented an admirable opportunity to obtain the personal views of the different educators and to observe the effect of the teaching upon the industrial productions, of which there were innumerable instances.

As the object in sending advanced pupils or workers from this School is to give them not only the advantage of studying the successive periods of the development of industrial art in Italy—Etruscan, Greek, Roman, Byzantine, Romanesque, Gothic and Renaissance—but to enable them to acquire practical means of execution from such examples as embody the best methods of the past (the present Italian production being an arid waste of extraordinary skill, in fruitless efforts to invest materials with unnatural qualities), certain establishments conducted by the best artist-artizans are to be made use of for special work. The Museums are at the service of the students, and the Directors are eagerly disposed to facilitate the study of the collections.

Florence will be the central point from which the work of the scholarship holders will be directed, as it offers the best opportunity for the study of the highest type of craft work, and the conditions under which the students could live are the most favorable for their comfort and health. Pisa, Siena, Faenza, Bologna, and many other highly individualized smaller cities are within easy reach.

It is likely that two former graduates of the School will be sent at the end of this coming term to begin the experiment of the selective study of the industrial arts of antique and mediæval Italy.

Through the generosity of the Associate Committee of Women a large number of reproductions of subjects selected by the teachers of the Art Department was purchased. These consist chiefly of Byzantine, Etruscan and Renaissance objects or architectural features, made by the Signa Company.

Mrs. John Harrison made a contribution of a fac-simile of the finest of the bronze Pompeian vases, and the fountain figure of the Faun with the wine-skin, both now being executed at the Museum by Umberto Marcellini, the best modeler and founder in Naples.

From a small School fund available for the purpose, a collection of photographs, prints, stuffs and other models, for the use of classes, was secured, most of these being exhibits made at the Exposition by the different countries, and representing some phase of their art development.

ACCESSIONS

July—September, 1911

CLASS	OBJECT	HOW ACQUIRED
CERAMICS . . .	Pottery Cup and Saucer, Purple Lustre, Staffordshire, England, 1850.	Given by Mr. Adolphe B. Covert.
	Porcelain Cup and Saucer, Purple Lustre, Landscape Decoration, Staffordshire, England, c. 1835.	Given by Mr. Adolphe B. Covert.
	Grey Stoneware Vase, with Relief Decoration, Germany, c. 1860.	Given by Mr. Adolphe B. Covert.
	Pottery Pie Plate, with Figure of Bird in Slip Decoration, U. S., c. 1840.	Given by Mr. John T. Morris.
	Large Jardiniere, White Granite Ware, Decoration in Chinese Style, Made by Charles J. Mason & Co., Fenton, England, c. 1825.	Bought—Joseph E. Temple Trust.
	Pottery Vase with Figures in Relief, Staffordshire, England, c. 1840.	Given by Mr. Adolphe B. Covert.
	Pottery Tobacco Jar, Flint Enameled Ware, Made at Bennington, Vt., c. 1850.	Bought—Special Museum Fund.
	Cream Jug, Vase and Salt Cup, Made at Phenixville, Pa., c. 1885.	Lent by Dr. Edwin A. Barber.
	"Etruscan Maiolica" Fruit Dish, Made at Phenixville, Pa., c. 1885.	Lent by Dr. Edwin A. Barber.
	Foot Warmer, Rockingham Pottery, U. S., c. 1850.	Lent by Dr. Edwin A. Barber.
	Picture Frame, Flint Enameled Ware, Made at Bennington, Vt., c. 1840.	Lent by Dr. Edwin A. Barber.
	Pottery Pitcher, Head of Daniel O'Connell, Made by Ralph Bagnall Beech, Philadelphia, c. 1848.	Lent by Dr. Edwin A. Barber.
	Pottery Bottle, in Form of Man, Flint Enameled Ware, Made at Bennington, Vt., c. 1840.	Lent by Dr. Edwin A. Barber.
	Pottery Figure of Dog, Flint Enameled Ware, Made at Bennington, Vt., c. 1840.	Lent by Dr. Edwin A. Barber.
	2 Pottery Book Flasks, Flint Enameled Ware, Made at Bennington, Vt., c. 1850.	Lent by Dr. Edwin A. Barber.
	Pottery Jug, "Mocha" Decoration, U. S., c. 1830.	Bought.
GLASS.	5 Glass Unguentaria, Showing Different Techniques, from the Mediterranean Area, 7th Century B. C. to the Christian Era.	Bought—Special Museum Fund.
	White Blown Glass Cologne Bottle and Salt Cup, Made by Baron Henry William Stiegel, Mannheim, Pa., c. 1760-1774.	Lent by Dr. Edwin A. Barber.
	Enameled Glass Tumbler, Made by Baron Henry William Stiegel, Mannheim, Pa., 1769-1774.	Lent by Dr. Edwin A. Barber.
	Dark Blue Wine Glass, U. S.,	Lent by Dr. Edwin A. Barber.
	Dark Green Blown Glass Bottle, U. S., c. 1835.	Given by Mr. Adolphe B. Covert.
JEWELRY. . . .	Gilt and Enamel Bracelet, with Open-work Decoration.	Given by Mr. Charles Henry Hart.
METAL WORK	Fender, Brass and Cut Steel, U. S. c. 1830.	Bought—Joseph E. Temple Trust.
	Brass Candlestick, U. S.	Given by Mr. Adolphe B. Covert.
MISCELLANEOUS	Small Writing Desk, Mother-of-Pearl, Made by Robert Greenhalgh at the Works of Samuel Hart, West Manayunk, Pa., c. 1852.	Given by Mr. Charles Henry Hart and Miss Sara J. Hart.
SCULPTURE. . .	Large Porphyry Vase, on Pedestal.	Lent by Mr. John T. Morris.
SILVER.	Silver Tea Spoon, Made by John O. and Walter Pitkin, Hartford, Conn., c. 1830.	Given by Mr. Albert H. Pitkin.
TEXTILES. . . .	72 Oriental Rugs, 17th to 19th Centuries.	Lent by Dr. F. D. Gardiner.

BULLETIN
OF THE
PENNSYLVANIA MUSEUM

MEMORIAL HALL, FAIRMOUNT PARK

PHILADELPHIA

VOLUME X

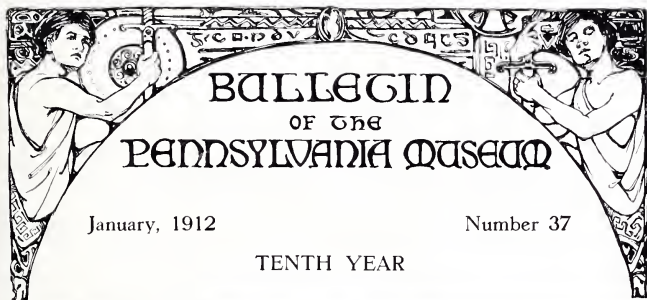
JANUARY, APRIL
JULY AND OCTOBER
1912

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January, 1912

Number 37

TENTH YEAR

THE FRISHMUTH ANTIQUARIAN COLLECTION

The Park Commissioners having converted two more divisions of the basement on the north side of Memorial Hall into exhibition rooms, these have been assigned by the Museum authorities to the extension of Mrs. W. D. Frishmuth's Antiquarian Collection which now occupies five well-equipped and adequately lighted rooms. These are approached by an easy stairway; and the interesting collection of objects that from one to two hundred years ago formed what to modern Americans may seem like the comfortless comforts of the English and German Colonists, is now accessible. One must look here in vain for the relatively luxurious relics of the great and the rich. There are no Adam mirrors, no Chippendale furniture, no Lowestoft or Chinese porcelains. The picture evoked by the collection is that of the farmer's humble homestead or that of the poorer citizen of the town. But that poorer citizen or farmer probably enjoyed far greater comforts than did his English brother of the same period.

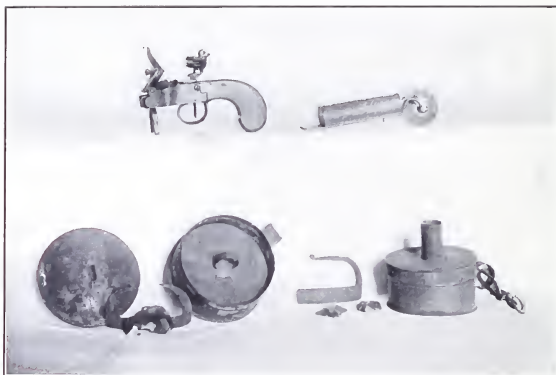
The collection now before us well illustrates the fact that Philadelphia, at the time of the Revolution, could represent in one of her industrial pageants, so common in those days, fifty distinct trades. It was on the solid foundation of manufactures and trade that had been built up a Society living in self-produced comfort and ease. (1) Trevelyan (2) states that Philadelphia lacked nothing that was possessed by any city of England, except a close corporation and a bull-ring.

Pennsylvania, about the middle of the eighteenth century, could justly be called the most flourishing of the English colonies. A fleet of four hundred sail left Philadelphia yearly with the season's products. The Colony's free population numbered two hundred thousand souls, (3) and the conclusion

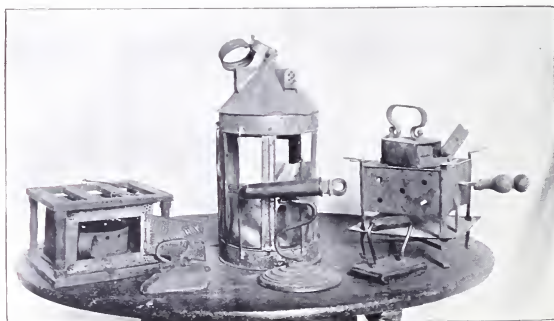
(1) See Bryant & Gay "A Popular History of the United States," vol. IV, p. 91.

(2) "The American Revolution," part I, p. 77.

(3) "Winsor Narrative and Critical History," vol. V, p. 216; of Grahame: The History of the United States, II., p. 403; Douglas: A Summary of the British Settlements, vol. II, pp. 324-5; Sheffield: Observations of the Commerce of the American States, table VII.

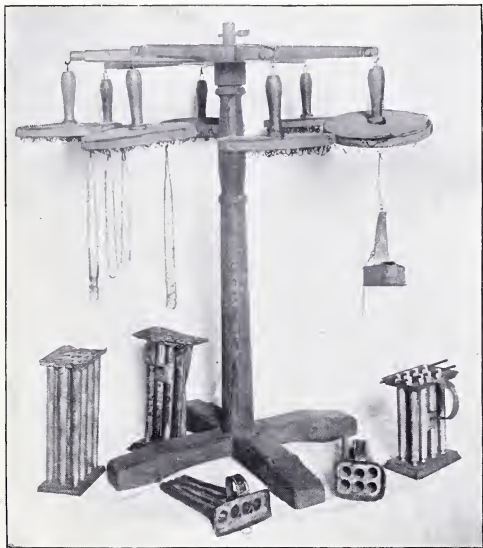


FIRE LIGHTING APPARATUS
Eighteenth Century
Frishmuth Collection



ANTIQUE STOVES, SMOOTHING IRONS AND LANTERN
Frishmuth Collection

drawn by Maurice A. Low in his luminous and informing work (4) is that, on the whole, the three million colonists at the outbreak of the American Revolution were really better off than the ten million people who constituted, then, the population of England. That the general or average standard of living was higher, and there was less poverty, degradation and vice.



CANDLE DIPPING REEL
CANDLE MOULDS AND BETTY LAMP
Frishmuth Collection

The series belonging to the colonial kitchen—that centre around which revolved the life of the early immigrant to the New World, is probably most representative of the degree of civilization which the people enjoyed. Here was truly the hearth where the family rallied and lived its rare leisure moments; and while Mrs. Frishmuth has not reproduced the famous old kitchen in the Van Cortlandt House in New York, she has collected together most of the material with which it is furnished.

(4) "The American People," vol. II, p. 45.

Isaac Sharpless, President of Haverford College, in his delightful little book (5) quotes from a letter written by an evidently charming Quaker girl, Sally Brinley, to her grandmother, dated from "The Manor," Bucks County, Pa., under date "The 28th of 11th mo. 1685," which serves as a fair illustration of a Pennsylvania country kitchen at that early colonial date:

"Our new house is all done. I wish you could see our big kitchen. It has a fire place entirely across one end of the room. Papa brings the back log in with the horse, and when the boys pile wood up against it, such a fire as it does make. We have so much wood, Papa says he would be rich if we had this lumber in England. I gather chips," etc. . . . "The new house is built on logs and all nicely plastered inside. We'll all be good and warm this winter. There is room in the fire place for Papa's big chair and Mamma's rocker. There is a bench on the other side for us children. There is a little narrow window near the chimney where the spinning-wheel stands. I've learned to bake cakes on the coals. We have a Dutch oven now" . . . and there follow more details of the farming, "ranging" of cattle, draining of the land and food supplies, that are equally interesting—all of which the Frishmuth collection admirably illustrates and to which it gives point.

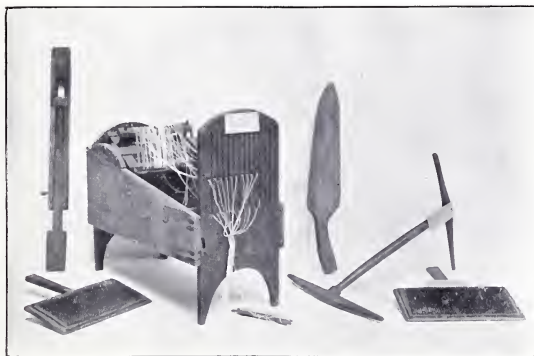
There are many iron implements, pots and pans, some on feet to stand over the coals of the fireplace for the operation described by the sprightly Sally, and a fireplace furnished with cranes to hold the pots, tells the story. Here also is a marvelous, huge vat made of one great hollowed section of an ash-tree and used to make soft-soap. There is an old "nogging" and many other odd-shaped pails. An iron contrivance for carrying about live coals for kindling fires, is eloquent of days when matches were not. This may also be said of long iron "lazy-tongs" for picking a live coal out of the fire to light the farmer's pipe. A fine series of waffle-irons of various shapes, patterns and sizes, make the modern housekeeper envious. Another interesting story is told by a series of humble implements for the making of tallow "dips" which, in early days of Colonial life, were the common illuminating process. Moulds of various sizes in which the tallow was run for the manufacture of from a dozen or more candles, show how the house-wife of the time supplied the place of the present gas or electric corporations.

The remainder of the house is almost equally well-represented by its furniture. There are more or less ornamental backs and jambs, brass-knockers, a series of light making devices the mechanism of which is especially worthy of close attention. Interesting also are the sign marks of ancient local insurance companies which came into existence in the middle of the XVIII century.

Heavy keys of different patterns, and excessive bulk and weight, queer iron stoves for burning wood, wonderful old quilts of patch-work, counterpanes of tuft or lampwick designs; books of patterns for the various homespun coverlets and other textile articles of home use; and "heckles" of every description for combing flax.

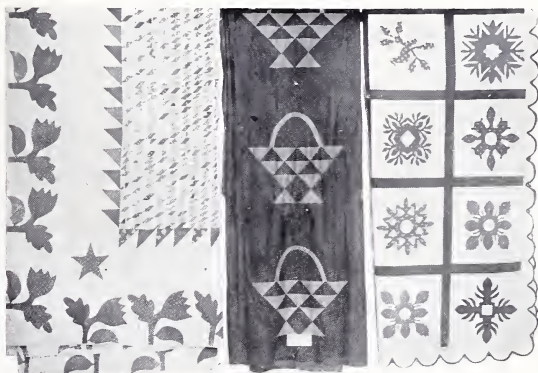
The dining room is well supplied with utensils—knives, forks and spoons, of steel and wood or bone; dishes and glass; and a full series of pewter and moulds, show how the pioneers supplied their lack of silverware.

(5) "A Quaker Experiment in Government."



WEAVING IMPLEMENTS

Ribbon or Tape Heddle, Wool Carders, Niddy-Noddy, etc.
Frishmuth Collection



PATCHWORK QUILTS (Folded)
Showing Three Designs
Frishmuth Collection

The wardrobe is well-represented by curious foot and head gear for both sexes, and rather formidable looking stays that do not evoke thoughts of comfort. Many curious passing fashions of various epochs are exhibited, as well as an interesting collection of fashion-plates including some noted actresses of the XVIII century in their principal roles and most tragic attitudes. Fashions for women from 1780 to 1820 and some plates from the "Journal des Tailleurs" dating from the middle of the XIX century complete a small but interesting collection, explanatory of the objects of dress exhibited.

Most primitive are the farming implements shown. Wooden ploughs, oxen yokes, oxen shoes, and curiously shaped tools are fascinating to examine. Especially curious are some wooden water-conduits formed of tree-trunks hollowed, that were dug up in 1903 from a point near the Schuylkill River. Memories of the days of a volunteer fire-department are evoked by some old leather fire buckets and a fireman's horn. To the out-of-door class of necessities also belong curious bear and man-traps and similar objects for hunting or trapping smaller game; while a quaint old two-wheeled "chaise," such as Peter Ruggs might have used for his endless drive in the weird old tale, completes a collection which brings to life before the visitor, far better than mere words ever could, the work-a-day existence of the sturdy simple men who founded this great State.

S. Y. S.



AMONG THE ACCESSIONS

One of the most remarkable examples of iron work secured by the Museum is an articulated dragon, of Japanese workmanship, which measures $31\frac{1}{2}$ inches in length. This is so constructed that every joint and scale is movable, producing almost the pliability of a living animal. It is signed Muneyori, the name of a celebrated Japanese metal worker. This unusual example of the blacksmith's art has been presented to the Museum by Mr. John T. Morris.

An articulated iron crayfish, bearing the signature Myochin-Munenaga, has also been added to the collection of Japanese metal work by purchase.



ARTICULATED IRON DRAGON

By Muneyori

Other recent accessions include a series of four graduated brass measures of the eighteenth century, of the capacity of a quart, a pint, a half pint, and a gill, respectively. These measures, which are here shown, were purchased in England by Mr. John H. McFadden, and presented to the Museum by him.



GRADUATED BRASS MEASURES
Eighteenth Century

A fine example of eighteenth century maiolica, from Talavera, Spain, which has lately been purchased for the Museum, is a water jar, eighteen inches in height, decorated with a figure scene on one side and armorial bearings on the reverse. This is of the characteristic coloring of the period, in which browns, greens and yellows predominate. It belongs to that class of ware which furnished the models for the polychrome maiolica which was produced in Mexico in the early part of the nineteenth century. The illustration shows both sides of the jar.

An interesting cup and saucer, purchased at the Robert Hoe sale in New York for the Museum collection, is here shown. The cup is of the greyish porcelain of the 1757 period of the Worcester factory, decorated with a black overglaze print, probably by Robert Hancock. This design is not unusual, but good examples are now scarce. The saucer, however, is of particular interest, since, while the design is practically the same, it is signed by T. Hughes, the name of an engraver apparently not known to English ceramists. Photographs of this saucer have been sent to



PORCELAIN CUP
Transfer Printed Engraving, probably by Hancock
Worcester, England, about 1760-1780



LARGE MAIOLICA JAR
Made at Talavera, Spain, about the Middle of the Eighteenth Century

several of the prominent museums in England and the best English authorities on the subject, but no ceramic engraver of that name appears to be known.

Porcelain of a similar character, but of a somewhat darker shade of grey, with black transfer printing, was produced at Liverpool about the time it was being manufactured at Worcester. Inquiries at the Liverpool Museum have failed to elicit any information regarding this engraver.



PORCELAIN SAUCER
Transfer Printed Engraving
By T. Hughes

Mr. Frank B. Gay, of the Wadsworth Athenaeum, Hartford, has suggested that the engraver of this design may be the same as the engraver of the book plates mentioned by J. Leicester Warren (Lord De Tabley) in his book on that subject. According to this writer, various book plates produced between 1770 and 1780 are signed by one Hughes. It is highly probable that this engraver was employed by someone to copy the well-known design of Hancock, or that he was employed at the Worcester factory at a little later period. A comparison of the engraving on the cup and saucer will reveal the fact that the work of Hughes is considerably coarser than that of the model.

SOME OLD PRINTS

There is in the Bloomfield-Moore collection a circular snuff box, the lid of which contains an exceedingly rare old print consisting of busts of three prominent men of the eighteenth century. It is a stipple engraving showing the fur cap portrait of Benjamin Franklin and heads of Voltaire and Rousseau, above which is the inscription, "Le Flambeau de l'Univers." Around the margin are the following names and dates: "Voltaire Né en 1694; Mort en 1778.



SNUFF BOX
With rare old Print in Lid

J. J. Rousseau Né en 1712; Mort en 1778. B. Francklin Né en 1706; Mort en 1790." This engraving is printed in subdued colors and bears the imprint of Blin, Paris, No. 17 Place Maubert.

A small, but choice, lot of framed prints, from the well-known collection of the late Dr. Alfred C. Lambdin, has been lent to the Museum by Mrs. Lambdin, and hung in a room on the north side of the building.



NOTES

COVER DESIGN—The outside cover design of this issue of the BULLETIN was executed by Miss V. Simkins, a pupil of the School.



ORIENTAL FURNITURE—The collection of Chinese, Japanese, India and Persian furniture, recently removed from the East Arcade, to make room for the European and American furniture, is now installed in one of the newly painted rooms on the north side of the building.



NEW CASE LININGS—Experiments are constantly being made in materials and colors for case linings, or backgrounds for the collections. In the selection of materials several points must be considered: First, cost; second, permanency and immunity from the ravages of moths; third, color, which should be of some neutral shade, suitable as a harmonious background for all classes of objects of every color. Many materials have already been tested in single cases, all of which have, for one reason or another, been found to be unsatisfactory. Several cases have lately been furnished with a loosely woven cotton fabric of delicate ecru tint which has been stretched over the wooden fittings painted in the same color. This material possesses distinct advantages over all other linings which have been tried and will probably be adopted for all cases requiring a light colored ground.



DR. ALFRED COCHRAN LAMBDIN—On November 7, 1911, Dr. Alfred Cochran Lambdin, one of the Trustees of the Pennsylvania Museum and School of Industrial Art, died suddenly at his home in the Warwick Apartments in this city. The following extracts are taken from a biographical sketch published in the *Philadelphia North American*:

"Doctor Lambdin was one of the best-known journalists, connoisseurs and authorities on music and art in Philadelphia. He was born in this city January 29, 1846, the son of James Reid and Mary Cochran Lambdin. His father was one of the foremost portrait painters of the country and was intimately associated with the social and intellectual life of the city. Men prominent in the affairs of city, state and nation were numbered among his sitters.



"From him Doctor Lambdin inherited a natural taste for DR. ALFRED C. LAMBDIN art and acquired an intimate knowledge of the technique of painting, and a perception that later distinguished his work as a critic. His early education he received in private schools and then entered the University of Pennsylvania. He was graduated from the medical school of the university in 1866.

"The menace of Lee's invasion of Pennsylvania interrupted his studies, as it did those of many another patriotic Philadelphian. Though only a boy,

Doctor Lambdin answered the summons to arms, and served as a defender of the flag until the close of the war.

"In 1870 Doctor Lambdin entered upon his life work. His aptitude toward journalism was demonstrated prior to that time, however, and his first actual labor in the field of newspaper activity was as editor of the *Germantown Chronicle*.

"When the *Philadelphia Times* came into existence in 1875, Doctor Lambdin was enlisted as its first managing editor. He was identified with that newspaper throughout its career. He was directly associated with Colonel McClure in the management of the paper, and was closely identified with the political and municipal life of the city, guiding and directing the paper that revolutionized journalistic methods in Philadelphia.

"When the *Times* and the *Public Ledger* consolidated in 1902, Doctor Lambdin became associate editor of the *Ledger*. On the death of L. Clarke Davis, December 14, 1904, he succeeded to the post of editor.

"Doctor Lambdin's duties as editor did not prevent him from taking an active part in the social, educational and artistic movements of the day. He was a member of the Musical Fund Society, the Art Club, founder and president of the Nameless Club, a dining organization within the membership of the Art Club; a member of the Penn Club and of the Franklin Inn Club; a trustee of the Pennsylvania Museum and School of Industrial Art, a trustee of the Forrester Home and one of the founders and vice president of the Musical Art Club."

At a meeting of the Executive Committee of the Board of Trustees of this Institution held on the 9th of November, the following resolution was adopted:

"Resolved, that the Trustees of the Pennsylvania Museum and School of Industrial Art place on record their sense of loss sustained in the sudden and unexpected death of their co-worker, Dr. Alfred Cochran Lambdin, who was for the past nineteen years a Trustee of this Institution. During this long period Dr. Lambdin worked faithfully and intelligently for the best interests of the Pennsylvania Museum and its School of Industrial Art, and, by his ripe judgment and intimate knowledge of art matters, contributed greatly to the success of both the Museum and School. His valuable counsel and advice will be greatly missed in the deliberations of this body."



EARLY REPORTS WANTED—The First and Second Annual Reports of the Corporation, for the years 1876 and 1877, have long been out of print. Requests are constantly being received from other Museums and Libraries for sets of these Reports, but owing to the fact that these two numbers have been exhausted, it is not possible to furnish complete files. Members and friends of the Corporation who possess copies of the missing numbers which they do not need, will confer a favor by sending the same to the Secretary.



SCHOOL NOTES—The most important artistic wrought iron executed in America has just been erected in the Cathedral of St. John the Divine, New

York City, by Mr. Samuel Yellin of the School. This is the great gate of the King Memorial Chapel of St. Colombo. The design, which is in the style of the Spanish Renaissance, was made by Mr. Grand C. LaFarge, the architect of the building, and intrusted to Mr. Yellin as the most competent craftsman to produce it. The successful completion marks an epoch in the development of the artist-artizan spirit which it is the School's purpose to foster, and to which it has contributed two eminent examples in this monumental edifice of the St. John Cathedral, the iron work just mentioned and the splendid choir stalls, carved by another former student, Mr. John Barber. The gate has several unique features—the tall columns of solid iron forged into shape and the ornaments beaten or chiseled upon the surfaces; the monogram above done in true repoussé, as is also one of the cherub heads surmounting the central feature. The whole is nineteen feet high, almost seventeen feet across, and weighs over three tons.

To those interested in industrial art, this work is momentous because it represents the most important order ever given in this country actually carried out in hand wrought metal where the most strongly marked tendency was to accept the vulgar cast method, as easier and cheaper. It is a veritable triumph for both Mr. Yellin and the architect.

The Museum possesses an excellent example of Mr. Yellin's work in an intricate and elaborately decorated lock and key, purchased at his exhibition last year.

The Forge room established by Mrs. John Harrison at the School is the active centre of instruction in this revived craft and has its full limit of pupils for this season.

There are several other classes for which the registrations are closed owing to the crowded condition, viz.:

The Regular Modeling class, the Normal Modeling class, the Regular Design class, the Normal Design class, the day classes in copper and silver work, the evening class in copper and silver work, the Bookbinding class.

The Normal class is the largest in the School's history. A special class in Jewelry has been inaugurated on Saturday mornings to accommodate some of those who could not obtain admission to the regular day metal classes, which are all full, and the students allowed only half the time formerly allotted to them for this work. Jewel caskets and other decorative subjects in pierced silver will be executed by this class.

The Director has made arrangements for two of the students to study in Florence, Italy, and with Malillo in Naples, the range being limited to Etruscan gold jewelry—as the best of the fundamental styles, as in the case of one of the pupils who is to become an artificer of ecclesiastical metal work—Byzantine examples. Almost all the modern product comes from Italy where the art is highly developed. In order to observe and acquire something of this it is necessary to send qualified, advanced students to that country.

The tenth Annual Meeting of the Alumni Association of the School was held on the 9th of December. The Charter of the Association was presented, and the endowment fund for the perpetuation of the Costume sketch class

transferred to the Board of Control. This fund was given by Mr. W. K. Ramborger as a memorial to his mother, Mrs. Mary L. Ramborger, who was the chief contributor to the large collection of costumes for the use of the class—many of these being of the colonial and early nineteenth century periods. Mr. Ramborger is also the donor of two of the six scholarships in the gift of the Association—for advanced study in the School. The Association will probably have one or two foreign scholarships for 1912-1913.

The Business Bureau under the Alumni Association has had ninety-four applications for craftsmen and designers, and especially for teachers of manual training. Out of one hundred and eighty-five recommended, fifty-three accepted. Frequent requests come from the Southwestern part of the country, where the development of art education in connection with the public schools is rapidly increasing and a consequent demand for instructors exists.

Six traveling exhibits of School work have been sent out so far this season to the South, New England, the Pacific Coast, the Central West and the Southwest. These are shown from two to three weeks in the cities and important towns, and attract much attention. Arrangements to send a deputy to the International Art Congress at Dresden the coming summer are being made.



ACCESSIONS

October—December, 1911

CLASS	OBJECT	HOW ACQUIRED
BOOKS AND PRINTS . . .	16 Old Prints from Celebrated Paintings . . .	Lent by Mrs. Alfred C. Lambdin.
	Book, "An Historical Review of Pennsylvania From Its Origin," by Benjamin Franklin, L.L.D., Philadelphia, 1812	Given by Mr. J. H. Huckel.
	White Satin Badge, "Centennial Celebration, Feb. 22, 1832. Booksellers and Binders of the City and County of Philadelphia" . . .	Given by Mr. J. H. Huckel.
CERAMICS . . .	3 Pottery Pitchers, Made by Samuel Boyle, Staffordshire, England, c. 1845	Given by Mrs. John Harrison.
	Porcelain Tea Set, Made by Josiah Spode, Stoke-on-Trent, England, c. 1815	Bequest of Mrs. John Van Lew Klapp.
	Figure of Praying Girl, Flint Enamelled Ware, Made at Bennington, Vt., c. 1850	Given by Mr. John T. Morris.
	Large Pottery Water Jar, Mexican, Modern . . .	Lent by Mrs. Jones Wister.
	Large Pottery Water Jar, Mexican, Old . . .	Given by Mrs. Jones Wister.
	Maïolica Jar with Polychrome Decoration, Talavera, Spain, 17th Century	
	Pottery Jar, Decorated in Chinese Style, Made by Justus Brouwer, Delft, Holland, c. 1765	
	Pottery Jug with Black Printed View of Lake George, and Bust of Jefferson, Staffordshire, England, c. 1825	Bought—Annual Membership Fund.
	Pottery Pitcher, Masonic Designs and Washington Memorial, Liverpool, England, c. 1800	
	Pottery Plate, Busts of Washington and Lafayette, Staffordshire, England, 1825	

BULLETIN OF THE PENNSYLVANIA MUSEUM

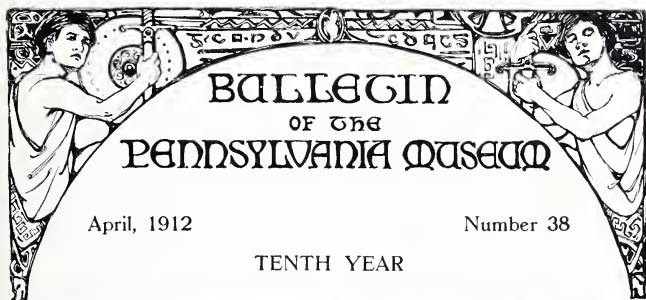
ACCESSIONS—Continued

CLASS	OBJECT	HOW ACQUIRED
CERAMICS . . .	Porcelain Plate, Meissen, Germany, c. 1750..	
	Plate, Faience a la Corne, Rouen, 18th Century	
	2 Plates, Glass Glazed Pottery, Persia, 17th Century	
	Porcelain Saucer, Worcester, England, 1813-1820	
	Salt Glazed Stoneware Bottle, Grenzhausen Style, Made by Charles Wingender and Brother, Haddonfield, N. J., 1906	
	Small Glass Glazed Pottery Cup, Egypt, c. 1500 B. C.	
	Small Glass Glazed Pottery Vase, Rakka, Mesopotamia, 13th Century	
	Glass Glazed Pottery Bowl and Plate, Persia, 17th Century	
	Glass Glazed Pottery Bottle, Persia, 18th Century	
	Salt Glazed Stoneware Tankard, Grenzhausen District, Germany, 18th Century	
	Salt Glazed Stoneware Bartmann or Greybeard, Bouffieux, Belgium, 18th Century	
	"Stone China" Plate, Made by Josiah Spode, Stoke-on-Trent, England, c. 1820	
	Pottery Saucer and Cream Jug, Imitation of Old Worcester Soft Paste, Staffordshire, England, c. 1825	
	Pickle Dish, "Chalk Body Ware," By Robert Wilson, Hanley, England, 1790-1800	
	Pottery Plate, Imitation of Chinese Porcelain, Staffordshire, England, c. 1825	
	Pottery Plate, Imitation of Old French Soft Paste, by Heath, Staffordshire, England, c. 1830	Lent by Dr. Edwin A. Barber.
	Soft Porcelain Biscuit Cane Head and Medalion, Made by Charles Cartlidge, Greenpoint, N. Y., c. 1850	
	4 Porcelain Pitchers, Made by William Ellis Tucker, Philadelphia, c. 1832	
	Porcelain Cup, Worcester, England, c. 1860..	
	Porcelain Cup, Made by Josiah Spode, England, c. 1810	
	Porcelain Sauce Boat, Bow, England, c. 1770	
	Agate Ware Pottery Flower Pot, Made by Wedgwood and Bentley, c. 1768	
	Porcelain Cup and Saucer, The Hague, Holland, c. 1790	
	Pottery Tea Pot, Made by Ary de Milde, Delft, Holland, c. 1678	
	Stoneware Jug in form of Negro Head, Made by a Negro Slave Potter, South Carolina, c. 1859	
	Parian Ware Syrup Jug and Pitcher, Made at U. S. Pottery, Bennington, Vt., c. 1850	
	4 White Porcelain Pitchers with Relief Decoration, Made by Charles Cartlidge, Greenpoint, N. Y., c. 1850	
	Dark Blue Porcelain Tea Caddy, Made by the Ohio Valley China Company, Wheeling, W. Va., c. 1890	
	Porcelain Ewer, Made by the Greenwood Pottery Company, Trenton, N. J., c. 1883	
FURNITURE .	Fire Board, Wall Paper Landscape Decoration, U. S., c. 1850	Given by Mrs. Wm. D. Frishmuth.
	Mirror, Figures of St. George and the Dragon, Cherubs, etc. Carved in High Relief, Italy, 16th Century	Bought—Annual Membership Fund.
	Arm Chair, Upholstered in White Cut Velvet on Rose du Barry Ground, France, Period of Louis XVI	Bought—Annual Membership Fund.
	Mirror, Gilded Frame, U. S., c. 1820	Bought—Special Museum Fund.

BULLETIN OF THE PENNSYLVANIA MUSEUM

ACCESSIONS—Continued

CLASS	OBJECT	HOW ACQUIRED
GLASS.....	Pressed Glass Salt Cellar, Made by Boston and Sandwich Glass Company, Sandwich, Mass., c. 1840	Given Anonymously.
	2 Large White Glass Tumblers, Engraved Decoration, Made by Baron Henry William Stiegel, Manheim, Pa., 1762-1774	Bought—Annual Membership Fund.
	Glass Ornament, Head of Medusa, Old Roman. Large Glass Bead with Chevron Decoration, Old Roman	Bought Special Museum Fund.
	Glass Bottle, Phœnician, c. 500 B. C.	
	Blue Glass Cup Plate, "Henry Clay Design," U. S.	
	Opalescent Glass Cup Plate, U. S., Old	
	2 Glass Salt Cellars, Made by the New England Glass Company, East Cambridge, Mass., c. 1840	
	Glass Flask with Enameled Decoration, Switzerland, 18th Century	
	White Blown Glass Decanter, U. S., c. 1820.	Lent By Dr. Edwin A. Barber.
	6 Glass Scent Vials, Orleans, France, 18th Century	
	2 Glass Vases, 7 Salt Cups, Tumbler, and 2 Bowls, Made by Baron Henry William Stiegel, Manheim, Pa., 1762-1774	
	Pressed Glass Cup Plate, U. S., c. 1840	
	Blown Glass Match Holder, U. S., c. 1830..	
METAL WORK ...	Wafer-Iron, with Incised Decoration, U. S., Old	Given By Mrs. Wm. D. Frishmuth.
	2 Clock Dials, Painted in Enamel Colors, England, 18th Century	Given By Mrs. Wm. D. Frishmuth.
	2 Iron Rim Door Locks, England, c. 1800..	Given by Dr. J. F. Herbert.
	Articulated Wrought Iron Dragon, by Mune-yori, Japan	Given by Mr. John T. Morris.
	Iron "Betty" Lamp, Germany, 17th Century	Given by Mr. J. S. Roush.
	Articulated Wrought Iron Crayfish, by Myo-hin-Munenaga, Japan	Bought—Special Museum Fund.
	Wrought Iron Lock and Key, Gothic Style, Designed and Executed by Mr. Samuel Yellin, Philadelphia	Bought—Joseph E. Temple Trust.
	Iron Door Knocker with Brass Name Plate, U. S., Old	Bought—Special Museum Fund.
	Britannia Ware Holy Water Vat, Made by Homan & Company, Cincinnati, Ohio, c. 1860	Bought—Annual Membership Fund.
	Brass Door Knocker, U. S., 19th Century ...	Bought—Special Museum Fund.
MUSICAL INSTRUMENTS	Gourd (Guira) Porto Rico	
	Saxhorn, European	
	Helicon, European	Given by Mrs. Wm. D. Frishmuth.
	Harp (Nanga) Africa	
SILVER.....	2 Silver Souvenir Spoons, Canada	Lent by Mrs. John M. Hartman.
	Silver Fireman's Trumpet, Engraved Decoration, Philadelphia, 1840	Bought—Annual Membership Fund.
	Silver Ladle, Made by N. Coleman, Burlington, N. J., 1819	
	Silver Tablespoon, Made by P. Garrett, Philadelphia, 1811-1831	Lent By Dr. Edwin A. Barber.
	3 Tea Spoons, Made by James Musgrave, Philadelphia, 1797	
TEXTILES....	Soumak Rug, Caucasian, 19th Century	Lent by Mrs. Hampton L. Carson.
MISCELLANEOUS	Powder Horn, Germany, 1711	Given by Mr. Henry Wolfeschmidt.
	2 Daguerreotype Frames, Mother-of-Pearl, Made at the Works of Samuel Hart, Philadelphia, c. 1850	Bought—Special Museum Fund.



April, 1912

Number 38

TENTH YEAR

DRAWING ROOM SET OF FURNITURE LOUIS XVI PERIOD

At a sale held in the Philadelphia Art Galleries on January 31, 1912, of the effects of the Lenox estate, some authentic furniture known to have been in the possession of Major David Lenox and his niece, Miss Sallie Lukens Keene, was obtained for the Museum. This proves a valuable addition to its collections. The purchases consist of a set of drawing-room furniture of Louis XVI period, including two sofas and six arm chairs. Three "conversation" chairs with a padded top-railing on which the gentlemen rested their arms, when straddling the chair, by which attitude their handsome brocaded coats were kept in their pristine condition of smoothness and beauty, make up the eleven pieces of the set. In France these chairs were called "Voyeuses" or "Voyelles." They were used by men, as above described, for conversation and also by such as surrounded a gaming table to watch the game. They came into vogue about 1740 and did not survive the eighteenth century. They are, therefore, very rare. In an inventory of Germain Soufflot's effects taken at the Tuileries (August 29, 1780) is the following entry: "A sofa of tapestry, twelve arm chairs of red Utrekt velvet, four small voyeuses also of velvet, of which two in red velvet and two green." * * *(1)

Madame Campan⁽²⁾ telling how her father-in-law informed Louis XVI that Comte d'Iristal was planning to carry off the royal family, says: "The King was playing whist with the Queen, Monsieur and Madame. Madame Elizabeth was kneeling on a 'voyeuse' near the table." Some "voyelles" had an open-work lyre-shaped back with padded top-railing. In those that form part of the Lenox-Keene set, however, the backs are plain and upholstered in the same material as the rest of the furniture.

(1) Havard IV., p. 1785.

(2) Memoires, p. 268.

The woodwork is of carved wood, white and gilt. In some of the pieces, the canary-colored silk coverings, upholstered with blue silk galloon one and one-half inches in width, are in a fair state of preservation. In others, they are much dilapidated, but even in these the woodwork is admirably preserved. The backs of the sofas are draped with canary-colored silk, edged with blue tasseled fringe. Casters were added at a later date, probably to raise the height of the sofas, which, as characteristic of their epoch, are very low.



FRENCH FURNITURE
Louis Sixteenth Period

Two tabourets of later date are of heavier empire style, decorated with massive wreaths of gilt. A pair of gilt fire-screens standing on claw-feet, and a handsome white and black marble clock of empire style, with ormolu mountings, also form part of the purchase by the Museum.

Major David Lenox, the original owner, was a well-known Revolutionary Army officer who, at one time, represented this country at the Court of St. James. He is said, by family tradition, to have bought this furniture in Paris before the Revolution. It was later shipped to this country from England. Major Lenox, after the Revolutionary War, was for many years a director in the Bank of the United States and succeeded Thomas Willing as President of that Corporation in 1807, remaining in office until the winding up of its affairs. In 1813 he was elected president of the Philadelphia Bank, retaining the office until 1818. After this, he spent the end of his days "in dignified retirement" and died in 1828 at the house at Tenth and Chestnut Streets built by him.

Major Lenox's wife was Miss Lukens, of Montgomery County, a descendant of John Lukens, Colonial Surveyor General of the Province. Of local



FRENCH FURNITURE
Louis Sixteenth Period

interest is it to know that they were married in the west parlor of the Wister House, Belfield, in Germantown, which they occupied for a time. He was elected to the First City Troop (1777), then called Philadelphia Light Horse. His exploits and narrow escapes during the Revolutionary War form the subject of interesting stories in Westcott's "Historic Mansions and Buildings of Philadelphia." He was, among other public offices, appointed Commissioner in Bankruptcy for Pennsylvania and held the office until 1790. In 1793, he succeeded Clement Biddle as Marshall of the United States for the district of Pennsylvania.

It is of record that in 1785 he was living in Spruce Street between Second and Third Streets. 1794, however, found him in Vine Street near Third. He also resided in a fine mansion which he erected in Arch Street (South Side) east of Ninth Street next to the corner lot, which then was his garden. Here he remained until 1811, Thomas Cadwalader succeeding him. Major Lenox then moved to No. 286 Chestnut Street—where he lived while building what was then regarded as an elegant mansion, at the northwest corner of Tenth and Chestnut Streets, where he died. It was a brick house, three stories high, with lofty garrets. The brick-work was of the most elaborate character yet seen here, the plain walls being broken with pilasters, arches and other architectural devices. It is also on record that the superior architecture of this house attracted much attention. At his death without children, the house and its contents passed into the possession of a niece of his wife, Miss Sallie Lukens Keene. This lady had been a great beauty in her day, celebrated for her wit and many graces. She was a daughter of Major Lawrence Keene, of Sunbury, a highly revered figure of Revolutionary days, and of Miss Lukens, a sister of Major Lenox's wife. An interesting account of her is given in the issue of the *Sunday Dispatch* of August 11, 1872, in answer to a correspondent's question with regard to the mansion at Tenth and Chestnut which was eventually sold to the Mutual Life Insurance Company of New York. It would seem that the side lot of the mansion had been intended by the Major for a residence for his niece in the event of her marriage—should it meet with his approval. The writer of that account remembered, as many others then did, the taking of Miss Sallie L. Keene to Europe in the beginning of the nineteenth century, under the reign of one of the Georges. She was presented at Court where she created quite a sensation. On her return she had many serious admirers. A well-known brewer, among the rest, proposed to her but was rejected, Mrs. Lenox remarking that she "had not taken Sally to Europe that she might on her return marry a brewer."

Miss Keene continued to live in the Lenox mansion until 1866, when she died in her eighty-sixth year. She is buried in St. Stephen's Churchyard. The old Keene Mansion had undergone no changes since its erection nor had the furniture been in any way altered. In her obituary notice in the *Philadelphia North American* and *United States Gazette*, May 6, 1866, the statement is made that she could repeatedly have disposed of her homestead at a very large price but, to the last, refused to part with it. In her will she devised the mansion and lot to three nephews and nieces of Major David Lenox, but

devised the furniture of the said house "All and entirely with my silver plate and my wearing apparel and my jewelry, except such articles as I shall hereafter name, with all my books and musical instruments, everything in the house to my beloved niece, Ellen Keene."

At the death of this niece, some years ago, who had subsequently married, certain bequests of Miss Keene's became operative and in the course of the settlement of the estate, the furniture came under the hammer—with the result that the pieces enumerated above found their way to the Pennsylvania Museum and School of Industrial Art—where they will remain undisturbed and cared for to the end of time.

S. Y. S.



WALL-TABLE OF BOULLE STYLE XVIII CENTURY

At the same sale of furniture forming part of the Lenox Estate, which took place on January 31, 1912, the Pennsylvania Museum also acquired, through the generosity of Mr. John H. McFadden, a fine old Boulle wall-table which, according to a tradition handed down in the Keene family, was purchased in Paris by Major Lenox before the Revolution, and shipped from England with the rest of his possessions on his return to this country. Judging from the table itself, the specimen is probably of Louis XV or early Louis XVI manufacture. The legs are curved after the fashion of the Louis XV period in contrast to another eighteenth century Boulle table in the Museum's collection, which is of pure Louis XVI, and the legs of which are straight according to the style in vogue in the last quarter of the eighteenth century. The same difference exists in the style of ornamentation. In the Lenox-Keene piece the copper gilt inlay is more elaborate and represents a definite scene with animated human figures as well as scrolls and conventional designs. The surfaces of inlay are somewhat larger and richer than are those observable in the purely conventional geometric designs of the later period which are executed with a noticeable lack of imagination.

As an art, the work of Boulle may be traced back in its inspiration to Italian marqueterie. One of the important effects of the royal matrimonial alliances between the reigning house of France and the House of Medici, in the sixteenth century was the influx of Italian artists and artisans that spread over the country and influenced French industries. Incrustations in the Italian taste, mosaic, painted plates, ivory, mother-of-pearl and even amber inlays appeared. Brass inlay and tortoise shell applied on wood followed, and this technique took the name of its principal exponent, "Boulle." It is about this time that the console table and the "guéridon" are first seen. Under Louis XIV the "ébéniste" Lepautre proceeded directly from the Italians, and Domenico Cucci, "ébéniste et fondeur"—as appears from the account books of the time, was noted for ornate ebony cabinets ornamented with Florentine mosaic work, and

superb bronze door-handles, locks, bolts and mountings. It is not unlikely that some of the bronze ornaments used on Boulle's furniture came from him. Filippo Caffieri another noted artist fills the gap between Cucci and Lebrun. André Charles although credited with the invention of the style of Marqueterie, known as Boulle, was obviously not the first to do this work. Father Orlando in his "Abecedario Pittorico" published in 1719—*i. e.* during the life of André Charles, and therefore probably exact—states that the artist must have devoted his time to painting had not his father, artisan cabinet-maker (*artifice ebenista*) influenced him to follow his art. Who was this father? No one knows, save that he inhabited Paris, since André Charles was born there on November 11, 1642. Charles Read, who tried to solve the riddle, discovered that the Boulle family was of Protestant origin and belonged to the Reformed Church of Charenton. Certain official documents found by him state that as early as 1619 a certain Pierre Boulle was cabinet-maker to the King and lodged



BOULLE TABLE

Latter Half of Eighteenth Century
Given by Mr. John H. McFadden

in the Louvre. His wife was Marie Bahuche, a sister of Marguerite Bahuche, widow of the famous Jacques Bunel, first painter to Henry IV and herself a painter. But the free lease of the Louvre lodgings made over to the painter Thomas Picquot "in the place of the late Sieur Boulle, Carpenter in ebony" is dated January 2, 1636; which conclusively proves that this could not have been the father of André Charles, who was born six years later. Thanks to



TOP OF BOULLE TABLE

Mr. Read it is known that this man had five children of whom three were sons—one of these may have been his father, provided he married young.

There is, however, another Pierre Boulle, also royal cabinet-maker, on record in the royal archives who was paid a salary in 1636, "up to August 1st."

Of all this, the only certain fact is that André Charles was not the founder of the celebrated family of artisans, as some twenty years before he began work, furniture was already made in marqueterie, of which shell and burnished copper inlays furnished the decoration, as appears from the "Inventaire du Cardinal de Mazarin," drawn 1653, when our artist was only eleven years of age. A piece is therein described: "Another cabinet of tortoise shell and ebony inlaid with copper gilt on the sides, carried on four monsters of copper gilt. The four corners provided with copper gilt corners, à jour, with leaves,

masques, cartouches and animals, the front of drawers of copper gilt with figures representing divers fables of Ovid's 'Metamorphose,' set into surfaces of tortoise shell."⁽³⁾

However this may be, André Charles Boulle was the most famous cabinet-maker of this epoch. He lived at the Louvre where he was born in 1642. Two of his family were "menuisiers du roi" before him and lodged in the Louvre, although it is not clear what relation he bore to Jean and Pierre Boulle, the latter of whom died at the Louvre in 1680. André Charles started life as an artist and little is known about him until the year 1672, when he is on record as having been granted the lodgings in the Louvre become vacant by the death of Jean Macé, because of his experience as "ébéniste, faiseur de Marqueterie, doreur et ciseleur du roi." A second grant, bearing date 1679, adds to the above the half-lodging formerly used by Guillaume Petit, in order that he might complete the works ordered of him by his Majesty.

Father Orlando⁽⁴⁾ is responsible for the information that Boulle also was an architect, painter and sculptor in mosaic, as well as a draftsman of monograms and Keeper of the Royal Seals. From various accounts it would appear that no branch of art was foreign to him, and his personality was such that he could hardly be classed among cabinet-makers pure and simple.

At first, he seems to have worked in wood "marqueterie" and he long continued at this style of workmanship. In the second half of his life, he became penetrated with the great compositions of Lebrun, and it is then that he composed those fine pieces of shell and copper inlay, with fine gilt figures—some of which have been preserved in museum collections. Later again, influenced by Bérain, who, in turn, was largely indebted to Lebrun, he made use of the grotesque and added to gilt copper, tin inlays. It has been said that his four sons "aped" him, but some good pieces have been preserved from their workshops, and their work is far from representing all that has been left in imitation of Boulle. In the early years of Louis XVI the Boulle fashion returned and his work was again copied. But these later pieces have no longer the large vigorous execution of the master and they offer a fineness of execution unknown to him. The first are gilt in ormolu while the others are gilt in "or mat" a style in which some of the effect is lost.

In the earlier examples of the style made by Boulle, the inlay was produced at great cost, owing to the waste of material in cutting, and the shell is left of its natural color. In the later work the manufacture was more economical. Two or three thicknesses of the different materials were glued together, and sawn through at one operation. An equal number of matrices or hollow pieces exactly corresponding, were thus produced, and, by counter-charging, two or more designs were obtained by the same sawing. These

(3) Havard III., 736, Paris. Quantin.

See also A. de Champeaux "Le Meuble," p. 6 and following.

Comp. with "Pierre et Charles André Boulle" (Archives de l'art Français I., IV.), Also with Charles Asselineau, "André Boulle, Ebéniste de Louis XIV."

Also Esther Singleton, "Furniture," p. 30-1911.

(4) Abecedario Pittorico.

are technically known as *boulle* and *counter*, the brass forming the ground work and the pattern alternately. In the later "*boulle*" the shell is laid on a gilt ground or on vermillion as in the Lenox-Keene table. Sometimes the two styles are distinguished as the first part and the second part. The general opinion on the relative value of each seems to be that, while admitting the good effect of the two styles as a whole, the first part should be held in higher estimation as being the more complete. In this may be seen with what intelligence the elaborate graving corrects the coldness of certain outlines; the shells trace their furrows of light, the draperies of the canopies fall in cleverly disordered folds, the grotesque heads grin, the branches of foliage are lightened by the strongly marked edges of the leaves, and everything lives and has a language. In the counterpart we can find only the reflection of the idea and the faded shadow of the original.⁽⁵⁾

The specimen just secured for the Museum shows *boulle* and *counter*, the brass forming both groundwork and design.

From 1673, accounts of royal edifices frequently mention Boulle, who worked on a salary, beside extras. In 1681, eight thousand livres were paid him for an organ-cabinet finished with gilt bronze ornaments.

He did important work for the Dauphin at Versailles; and a large coffer on a console by him is in the San Donato Collection. He also executed orders for foreign Courts—Spain, Bavaria, Lorraine, etc. The man, however, was always in money difficulties. He was a collector of prints and bought often on credit. In 1704 the King had to stand between him and his creditors on promise that he would pay them. Sixteen years later, however, his workshop was destroyed by fire at a direct loss amounting to 221,380 livres—while in orders for customers his losses were estimated at 72,000 livres, besides work on hand of his own, 30,000 livres. The sum total of his losses it is said, amounted to 383,780 livres.

André Charles Boulle died in 1732. His son Charles Joseph died at the Louvre in 1754. The business was then continued by his two first cousins, Pierre and Pierre Thilmant—Boulle.

Most of the numerous works of Boulle have been repaired, and copied by clever pupils. In the second half of his long life, in his own designs he seems to have followed Lebrun, and his brass *marqueterie* is generally on a field of black tortoise shell. Later he adopted the more fanciful style of Berain, "draftsman of the Royal Chamber and Cabinet"—who likewise lived at the Louvre and had been trained in Charles Lebrun's atelier which turned out so many artists—spreading his mythological or comic figures on a field of tortoise shell made to reflect various colors. He also used the designs of other artists; and Domenico Cucci finished many gilt bronze ornaments and reliefs for his furniture. His imitators were many, and they gradually strayed more and more from the master's models, until in the late eighteenth century their ornamentation is without character—finicking in style and largely made of tin.

S. Y. S.

(5) Havard, loc. cit.

OLD AMERICAN SILVER

Philadelphia had many prominent silversmiths in the latter part of the seventeenth century and through the eighteenth and nineteenth. Believing that much of the silverware produced from the earliest times in this city is still preserved by the older families, the Museum Committee recently authorized the Director of the Museum to communicate with all of the members of the Pennsylvania Museum and School of Industrial Art, and others, asking for contributions of such pieces as could be identified as of American manufacture. Numerous responses to this appeal have already been received, with offers of many interesting examples as permanent or limited loans.

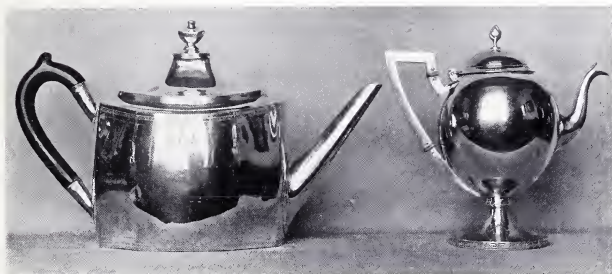


Silver Creamer, by Christian Wiltberger
Silver Coffee Pot and Creamer, by Joseph Shoemaker, Philadelphia

The recent exhibition of early American silver in several of our art museums has brought out the fact that Philadelphia was at a very early period an important centre of the silversmith's art. By carrying out the policy adopted by this Museum some years ago, of building up collections illustrating the various industrial and ornamental arts in this country, large and important historical collections of American pottery and porcelain, glassware and pewter have been gathered together. It is now the intention of the management to increase the collections of American metalwork in the various branches of



Silver Creamers, by Philip Syng and Joseph Lownes, Philadelphia
Silver Can, by W. Ball, Philadelphia



Silver Coffee Pot and Tea Pot
Lent by Mrs. Thomas Skelton Harrison

the art, such as iron work, brass work and plate. Already the Museum has on exhibition an important group of early American iron work and brass, and the nucleus for a collection of silver.

Among the examples of American silver acquired by the Museum may be particularly mentioned a coffee pot and cream jug made by Joseph Shoemaker, Philadelphia, about 1797, the coffee pot being marked with his name in full; a creamer by Christian Wiltberger, Philadelphia, about 1793; a small creamer by Joseph Lownes, Philadelphia, about 1796; creamer by Philip Syng, Philadelphia, about 1780; can by William Ball, Philadelphia, about 1788, lent by Mrs. Cornelius Stevenson; coffee pot of American make, but unmarked, of the period of about 1770-1790, with inscription on base stating that it once belonged to General Washington. This beautiful example has been lent by Mrs. Thomas S. Harrison.

Among the American makers of flat ware (spoons, forks and sugar tongs) are the following:

Philadelphia: James Musgrave, about 1797; William Walker, 1796-1811; A. Brasier, 1797-1819; James Howell, about 1811; Allen Armstrong, about 1814; T. Fletcher, about 1824; R. & W. Wilson, about 1831; Stockman & Pepper, about 1831; H. J. Pepper, about 1835; G. K. Childs, about 1837; James Wriggins, about 1841.

Burlington, N. J.: Nathaniel Coleman, about 1819; J. P. Fireng, about 1830.

The following manufacturers are also represented: N. Olmsted & Son, New Haven, Conn., about 1830; George Baker, Providence, R. I., about 1825; J. O. & W. Pitkin, Hartford, Conn., about 1830; William Homes, Boston, Mass., about 1780; S. & E. Roberts, about 1830; I. Tanguy, about 1825.



OLD GLASS

Some important additions have been made to the collection of old glass. Among these are two remarkable examples of Mexican glass of the eighteenth century, consisting of an enormous tumbler, or pulque glass, measuring twelve inches in height and ten inches across the mouth. It is decorated with floral designs cut into the surface and gilded. The gold shows traces of having been reheghtened with black or dark green pigment and other colors, which have for the most part worn off. The other piece is a vase fifteen inches in height, similarly decorated. These pieces were presumably produced in Puebla, Mexico, under Spanish influence, the vase in particular being a characteristic old Spanish form.

A similar vase, but of about half the height, has been deposited in the collection by Mrs. Cornelius Stevenson. This specimen was procured in Mexico



HISPANO-MEXICAN GLASS
Eighteenth Century
Cut and Gilded Decorations

about 1856. These three examples of Hispano-Mexican glass are particularly attractive because they have been blown, and not made by modern processes.

There has also been placed on exhibition in the glass department, an interesting little group of violin-shaped scent bottles, such as are attributed in



SCENT BOTTLES
French, Eighteenth Century

European museums to the seventeenth century and to a glass manufactory at Orleans. Investigation shows that this attribution is incorrect, as these little objects are undoubtedly of the eighteenth century, and while probably of French manufacture, as indicated by the presence of the fleur-de-lis in the relief decorations, it has been impossible to trace them to any particular manufactory. These little vials are usually dark blue in color, but there are also examples of clear white glass and amber-colored glass. One example, bearing in relief a two-headed eagle, is probably of Austrian origin.

Old English wine glasses, which at present are in great demand among collectors in England, are seldom found in this country. Three typical examples, however, belonging to the latter half of the eighteenth century, have recently been added to the Museum collection. Writers on English glass have divided these interesting objects into groups according to stems, shapes of feet and and shapes of bowls. The stems may be either plain, consisting of clear glass, or they may contain twists, known as air twists, white twists or colored twists, or they may possess knobbed or baluster stems, or the stems

may be cut. The examples recently procured, which are shown in the accompanying illustration, have air twist stems of different patterns, the third one with the conical bowl being drawn, that is, the bowl and stem have been made in a single piece, while in the other two pieces the stems have been made separately and attached to the bowl. In addition to these three examples the Museum also possesses a most interesting little group of English and Dutch wine glasses with air twist and white twist stems.

There has also been placed on exhibition a little collection of millefiori glass, in the form of paperweights and mirror knobs, such as were in common



ENGLISH WINE GLASSES

Eighteenth Century

use previous to the Centennial Exhibition. Nearly every family possessed one or more of these glass balls with brightly colored designs, formed with patterned glass rods placed side by side, or with thin slices cut from the ends of the same rods. These most interesting objects show an infinite variety of designs and colorings. The display includes patterned glass rods and partially finished specimens illustrating the process of manufacture and the revival of a very ancient art in modern glass-working. Possessors of such objects are invited to contribute their specimens to the exhibit, either as gifts or loans.

NOTES

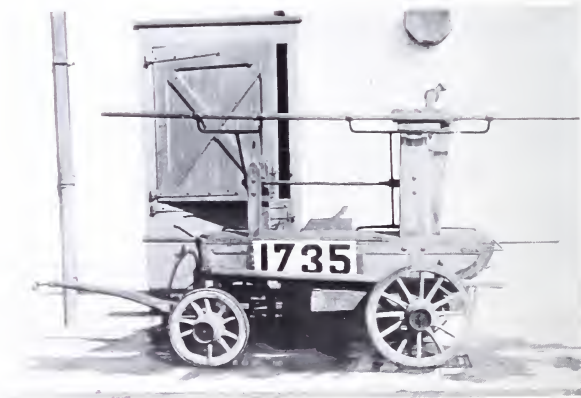
NEW CASES—Five new cases have been purchased to replace the old cases containing the Alfred Duane Pell collection of European porcelains in the East Gallery.



FIGURINES—The Robert H. Lamborn collection of Mexican figurines has been installed in a room on the north side of the building, where the collections of dolls are exhibited.



COLONIAL FIRE ENGINE—One of the earliest hand fire-engines ever used in Philadelphia has been presented to the Museum by Mrs. Frederic Courtland Penfield. This interesting historical relic, which is in good state of preservation, was used for many years at the chemical works of Messrs. Powers and



COLONIAL FIRE ENGINE

Weightman. It is of diminutive size,—four feet wide, by eight feet in length,—and was worked by two pumping rods which extended along the sides. The woodwork is much weather-worn but shows evidences of having been at one time brightly painted, and on a panel at the front end can be faintly traced a painted "No. 1" which seems to indicate that it belonged to the first fire

company. This quaint little engine has participated in a number of parades and is believed to date back to about 1735.

COVER DESIGN—The cover design used on this issue of the BULLETIN, the work of Stanley Zbytniewski, a pupil of the school, was last season awarded the first prize, offered by Mrs. J. L. Ketterlinus, of the Associate Committee of Women.



RECEPTION—A reception to the members of the International Congress of Waterways, which will convene in Philadelphia in the latter part of May, will be held at the Pennsylvania Museum in Memorial Hall. The members of the Corporation will be duly notified of the date of the reception.



FURNITURE EXHIBIT—Three new alcoves are being constructed in the furniture room (East Arcade), which will complete the exhibit in that apartment. One of these will be finished in the Gothic style of the fifteenth and sixteenth centuries, as a background for a display of Gothic furniture, which has been generously offered by Mrs. John Harrison.

Another alcove will be finished in the Italian Renaissance style of the seventeenth and eighteenth centuries, in which will be installed the Museum's group of old Italian furniture. These improvements will be finished in time for the annual reception in May.



SCHOOL NOTES—Mrs. James Mifflin has presented for the Sketch Class, a set of costumes consisting of twenty-five complete suits of Venetian, English, and Continental types, and many parts and accessories, which belonged to a member of Edwin Booth's company.

The members of the Interior Decoration Class have had, through the courtesy of Mr. and Mrs. Charlton Yarnall, Mr. Francis T. S. Darley, Mrs. Samuel Price Wetherill, and Mr. John H. McFadden, the privilege of inspecting the decorations in their houses, and the collection of artistic objects gathered about their apartments,—an opportunity which has given the pupils much pleasure and profit.

Over one hundred new pupils entered the Art Department in January and February.

It is of interest to note that the State Department of Public Instruction of New Jersey now recognizes the Diploma of the School as sufficient guarantee of the holders' qualifications for the positions of art teachers in the schools of that State, to engage them without the State examination, up to this time exacted of all candidates.

Dr. James P. Haney, Director of Art Education in the High Schools of New York, requested an exhibit of plant analyses and applications to design of forms derived from them, to use in his lectures before the teachers of the entire city, as examples of a process of study for obtaining original elements, which is especially developed and practised in this School. In a recent showing of the work of our students on the Pacific Coast from Southern California to Oregon, this feature attracted particular attention. This is due to the fact that so much so-called design is taught simply as a system, a given formula of space divisions and motives, presented as ready-made elements to combine and recombine, leading to the work of so many schools looking so much alike, and making the source of the elements patent.

An exhibition of art reproductions, purchased in Italy for the use of the Art School from funds presented by the Associate Committee of Women and Mrs. John Harrison, was held by the Alumni Association for ten days in attractively arranged surroundings. A comprehensive collection of Byzantine objects is included and will form an important addition to the examples previously secured. The chief subjects are taken from originals at Ravenna, of the best type and period, some representing the utilization of the antique motives in modern adaptations, which elements the students adopt in their work in cement and clay, and to some extent in silver. Mrs. Harrison's gift includes three fine bronzes,—a replica of the Fawn with the Wine Skin, an Etruscan vase, from the Pompeian collection of the Naples Museum, reproduced in every detail of lava and fire scar, by Marcellini, and a head of one of the younger Medici, from the original which is in Florence. A bronze lion's head enrichment of a door, also by Marcellini, is one of the subjects, and a considerable number of the decorative coats of arms of Florentine families has been selected.

The Illustration Class is the largest ever enrolled and will have a consistent, strong type of work to mark the end of its first year under Mr. Everett.

The exhibit to be sent to the International Art Congress, which meets every four years, is prepared for Dresden, where the sessions will be held this season in August. The space is somewhat limited, permitting only forty mounted examples of work. All the subjects of crafts,—furniture, pottery, wrought iron, book-binding, etc.,—have to be shown in photographs, as the American Committee has refused to receive actual objects for shipment. This defeats the showing of the Byzantine jewel caskets in silver, which were being made by several of the students especially for this exhibition. Another feature was to have been enameled jewelry, the motives derived from natural suggestions of plant and insect forms, and among the pottery was to be included some of the experiments in sgraffito, the old Italian two-layered clay tiles, so simple and effective as decoration and of which we hope to make a considerable display at our June showing. This form of decoration is also being used upon some of the bowl and vase forms in a new manner, and trials are being made with stoneware clay, with smaltz as the color, in combination with incised ornaments.

BULLETIN OF THE PENNSYLVANIA MUSEUM

ACCESSIONS

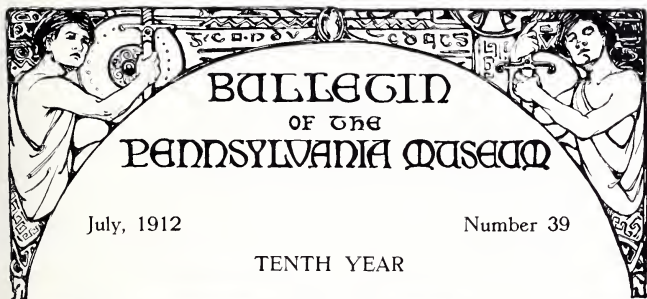
January—April, 1912

CLASS	OBJECT	HOW ACQUIRED
ANTIQUITIES	Mummified Human Head, Foot, and Hand, Ancient Egyptian.....	Lent by the Numismatic and Antiquarian Society.
	Plaster Cast of Tablet from Palenque.....	
	Hypocephalus, Ancient Egyptian.....	
CERAMICS	Pottery Platter, View of "The Residence of the Late Richard Jordan," Made by J. Heath & Company, Staffordshire, England, c. 1833.....	Bought — Anglo-American Pottery Fund.
	3 Vases, "Vasekraft" Pottery, Made by the Fulper Pottery Company, Flemington, N. J., 1911	Given by Mr. John T. Morris.
	Black Clay Oinochoë, Etruscan.....	Lent by Mrs. Arthur Biddle.
	White Porcelain Incense Burner, Chinese.....	
	Porcelain Vase, Rose Ground, Chinese.....	
	Porcelain Tea Jar, Yellow Ground, Chinese.....	
	White Porcelain Figure of Quan-Yin, Chinese.....	
	Porcelain Group of Quan-Yin and Two Children, Chinese.....	
	3 Vases, "Vasekraft" Pottery, Made by the Fulper Pottery Company, Flemington, N. J., 1911	Given by the Fulper Pottery Company.
	Creamware Pitcher, With Black Printed Decoration, "Massacre of the French King," Liverpool, England, 1795.....	Bought—Annual Membership Fund.
	Pottery Pitcher, Head of Washington and Names of Fifteen States Printed in Black, Liverpool, England, c. 1800.....	Bought—Special Museum Fund.
ENAMELS	Cloisonné Enamel Jar and Brush Pot, Japan, 18th Century.....	Bought—Annual Membership Fund.
FURNITURE	Table, Tortoise Shell Inlaid With Brass Designs, Made by Charles André Boulle, France, 18th Century.....	Given by Mr. John H. McFadden.
	4 Arm Chairs and 2 Sofas, White and Gold Wood, Upholstered in Canary-Colored Silk, France, Period of Louis XVI.....	Given by the Associate Committee of Women.
	2 Arm Chairs, 2 "Conversation" Chairs, and 2 Fire Screens, White and Gold Wood, Upholstered in Canary-Colored Silk, France, Period of Louis XVI.....	Bought—Annual Membership Fund.
	2 Tabourets, Gilded Wood, Empire Style, France, c. 1800.....	
	Marble Clock with Ormolu Decoration, Made by Cachard, France, Period of Louis XVI.....	
	2 Clock Dials, Painted in Colors, European, Late 18th Century.....	Given by Mrs. William D. Frishmuth.
GLASS	Glass Vase, Syrian, Old.....	Lent By Dr. Edwin AtLee Barber.
	Mirror Knob, Millefiori Glass, U. S., c. 1850....	
	Glass Vase, Saracenic, 17th Century.....	
	Glass Decanter, Blown in Mould, U. S., c. 1820	
	Cut Glass Decanter, U. S., c. 1830.....	
	Glass Dish, Blown in Figured Mould, U. S., c. 1820.....	
	Purple Glass Bottle, Made by Baron Henry William Stiegel, Manheim, Penna., 1762-1774.....	
	Collection of 22 Paper Weights, Millefiori Glass, etc., U. S., 1848-1878.....	

BULLETIN OF THE PENNSYLVANIA MUSEUM

ACCESSIONS—Continued

CLASS	OBJECT	HOW ACQUIRED
GLASS	Paper Weight, Containing Bits of Colored Glass, Made by James Gillinder, Philadelphia, c. 1860	Given by Mr. William T. Gillinder.
	Glass Vase, Engraved and Gilded Decoration, Puebla, Mexico, 18th Century.....	
	Cameo Carved Glass Bowl, Nasturtium Decoration, Made by Louis C. Tiffany, New York, 1911	Lent by Mrs. Cornelius Stevenson.
	Dark Red Glass Bottle, With Chevron Decoration, Phœnicia, c. 500 B. C.	Bought—Joseph E. Temple Trust.
	Pulque Glass and Vase, Carved and Gilded Decoration, Puebla, Mexico, 18th Century.....	
	Cameo Carved Glass Snuff Bottle, China, 18th Century	
	3 Wine Glasses, Air Twist Stems, England, 18th Century	
METALWORK	Brass Slot Machine, England, Early 18th Century	Given by Mr. John H. McFadden.
SILVER	Silver Teaspoon, Made by N. Olmsted & Son, New Haven, Conn., c. 1830.....	Lent by Mrs. Edwin AtLee Barber.
	Silver Teaspoon, Made by George Baker, Providence, R. I., c. 1825	
	Silver Teaspoon, Made by J. O. and W. Pitkin, Hartford, Conn., c. 1830.....	
	Silver Teaspoon, Made by I. Tanguy, U. S., c. 1825	
	Silver Teaspoon, Made by Riggs, Philadelphia, c. 1880	
	Silver Teaspoon, Made by S. and E. Roberts, U. S., c. 1830	
	Silver Teaspoon, Made by J. P. Fireng, Burlington, N. J., c. 1830	
	Silver Tablespoon, Made by W. Ball, Philadelphia, c. 1750.....	
	Silver Sauce Ladle, Made by G. K. Childs, Philadelphia, c. 1837.....	
	Silver Sugar-Tongs, Made by William Walker, Philadelphia, 1796-1811	
	Silver Sugar-Tongs, Made by Allen Armstrong, Philadelphia, c. 1814.....	
	Silver Sugar-Tongs, Made by H. J. Pepper, Philadelphia, c. 1835.....	
	Silver Tea Pot and Coffee Pot, U. S.....	
	Silver Card Case, Repoussé Decoration, U. S., 1829	
TEXTILES	Baby's Dress, White Cambric, Hand-Embroidered	Lent by Mrs. Edward Robins.
	Pair of Slippers, Cross-Stitched on Canvas, U. S., c. 1850	
	Pair of Garters, Knit from Red, Black, and Yellow Wool, Stuttgart, Germany, c. 1812.....	Given by Mrs. William D. Frishmuth.
	Brown and White Coat, Ancient Peruvian.....	
VEHICLES	7 Dolls	Lent by the Numismatic and Antiquarian Society.
	Hand Fire-Engine. Supposed to be the First One Used in Philadelphia, as Early as 1735.....	Lent by Miss Mary E. Sinnott.
MISCELLANEOUS	Hand Fire-Engine. Supposed to be the First One Used in Philadelphia, as Early as 1735.....	Given by Mrs. Frederic Courtland Penfield.
	Collection of Potter's Tools. From the Huntington Pottery, Long Island, Early 19th Century	Given by Mrs. Frederic Courtland Penfield.
	Plaster Mould for Making Maiolica Plates, Phoenixville Pottery, Penna., c. 1880.....	Given by Miss Clara B. Ray.
	Carved Wooden Busk, U. S., 1777	Bought—
	Silhouette of Man, William Malsbury, U. S., 1825	Given by Mrs. William D. Frishmuth.
		Bought—



**TWO ADDITIONAL FURNITURE SECTIONS OPENED
TO PUBLIC, MAY 27, 1912
GOTHIC ALCOVE**

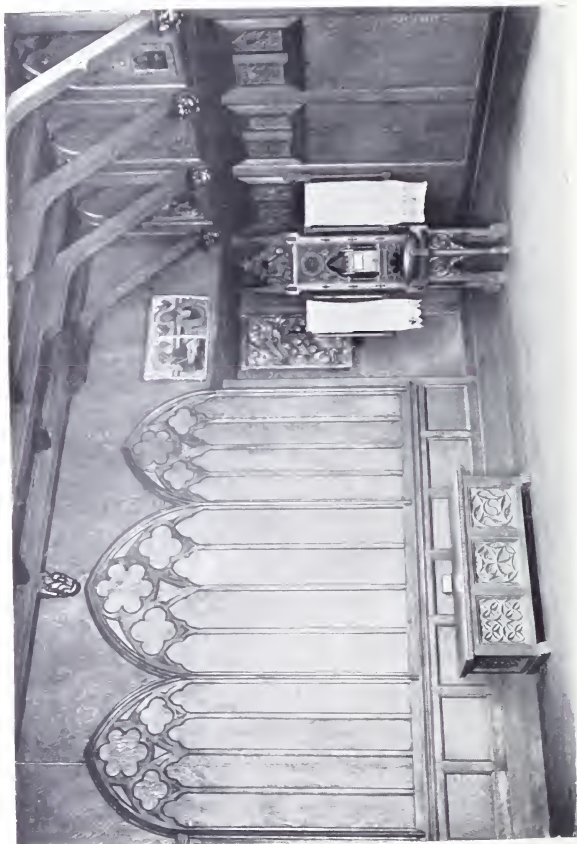
At the suggestion of Mrs. John Harrison, who has very generously agreed to provide the necessary Gothic furniture by gift, purchase or bequest—a Gothic alcove was fitted out this winter and opened to the public on May 27th. The work of decoration was carried out by the Museum staff according to the illustration of a mediæval banqueting hall, reconstructed by Viollet le Duc, the celebrated antiquary architect⁽¹⁾ in which a banquet given by the Duke of Lancaster to the King of Portugal in 1386 was held. This is described by Froissart⁽²⁾. The ceiling with its beams, its supports and its corbels has been reproduced as accurately as the limits of the small space allowed (21 x 12), and the alcove closely follows the end of the banqueting hall which served as the model.

In the side walls, have been inserted as a wainscoting a series of twelve genuine, finely carved Gothic oak panels of the fifteenth century, presented by Mrs. John Harrison, and above these, between the corbels supporting the ceiling are hung eight ancient Gothic carvings and mediæval pictures, several of which formed a part of the Charles Godfrey Leland Collection presented to the Museum by his sister, Mrs. John Harrison.

At present the alcove contains but a fine Gothic chest and a quaint lavabo of Gothic style, parts of which are of great age. It is Mrs. Harrison's intention to collect the pieces of Gothic furniture characteristic of the period not already in her possession, and eventually to make the alcove truly representative of mediæval Europe.

(1) Dict. Raisonné du Mobilier Français, Vol. I, Pl. XVII.

(2) Chron. Liv. III, Chapter XLI, edit, Buckon.



GOTHIC ROOM



ITALIAN ROOM

ITALIAN RENAISSANCE ALCOVE

A similarly planned alcove, but representative of the period of the Italian Renaissance, was also thrown open to the public on May 27th. For this room the furniture was already in the possession of the Museum. As model, W. H. Ward's reproduction of the Gallery of Francis I in the Palace of Fontainebleau was called into requisition, and from his valuable book ⁽³⁾ was chosen the illustration of the Hall decorated by Il Rosso, the Italian artist of the sixteenth century, which served as a guide for the fitting out of the alcove with suitable panelling and ceiling. A carved walnut mantelpiece of Italian workmanship, a reproduction of the Florentine decorative art of the Renaissance, obtained by the Museum at the Centennial Exposition of 1876, was fitted into the wainscoting with telling effect. Two finely carved chests of the sixteenth century, one of which is a part of the bequest of Dr. Lamborn, a highly decorative table of the seventeenth century which is a loan from the Philadelphia Library Company, and two elaborately carved cabinets of the sixteenth century, of which one is a gift from the late Miss Elizabeth W. Lewis—as well as a varied assortment of chairs, form ample furnishing for the space. A harpsichord of the sixteenth century, the case of which is painted with colored landscape, and mermaids and scrolls on a white ground, is also interesting, while of two mirrors, one is especially worthy of notice as highly carved and characteristic of the elaborate workmanship of the period.

S. Y. S.



RECENT ACCESSIONS

While it has always been the policy of the Museum to illustrate by its collections the arts of all times and countries and to cover the entire field of the industrial and decorative arts, special efforts have been made in late years to gather together collections illustrating the history and development of the arts of this country. This is a field which no other museum has as yet seriously entered. The Museum's collection of American pottery and porcelain, the only important one of its kind in existence, is now practically complete. The collection of American glass covers the entire history of this country from the year 1621, when a glass factory was established at Jamestown, Va., for the manufacture of window glass, and beads for traffic with the Indians, down to the present time. While this collection is



ENAMEL ON METAL

Painted by William Birch about 1826

⁽³⁾ "The Architecture of the Renaissance in France," 1495-1830. Vol. I, p. 119, Charles Scribner's Sons, New York, 1912.

not yet complete, it is the most important of its kind. A creditable beginning has been made in the formation of a collection of American metal work, including silver, pewter, brass and wrought iron, which is gradually being increased.

Other branches of art which have been developed in the United States, are mother-of-pearl carving (several important examples of which are on exhi-



CHINESE HARD PASTE PORCELAIN
Late Eighteenth Century
Imitation of German Porcelain

bition here), and enamel painting. Among the pioneer enamel painters was Edwin Bishop, of Philadelphia, who, in the year 1842, sent to the annual exhibition of the Franklin Institute several specimens of his enameling on metal, of which two good examples are in this Museum.

The Museum has just come into possession of a specimen of early American enamel painting, in the form of a rectangular panel, $1\frac{7}{8}$ inches by $1\frac{1}{4}$ inches, set in a gold mounting as a breast pin. The design is of historical significance and has been painted in colors on the white enamel. In the foreground is a chariot drawn by three horses. Liberty, in the costume of an American Indian, stands in the chariot and holds in her right hand the United States flag, while in her left she grasps a bow. Fame in the form of an angel hovers above. In the background is a crowd of people, while in the distance is a building, possibly representing the Capitol of the United States. A dove with olive branch hovers over the heads of the horses, while at the extreme left may be seen a portion of the Temple of Fame. The design is delicately and minutely painted, and the initials of the enameler, "W. B.," are in the extreme lower left hand corner.

The catalogue of a loan exhibition of historical portraits exhibited in the Pennsylvania Academy of the Fine Arts in December, 1887, and January, 1888, contains a biographical sketch of William Russell Birch, prepared by Charles Henry Hart, Esq., which is as follows:

"Enamel painter and engraver, born in Warwick, England; received medal of the Society of Arts, 1784, for the production of a new enamel color; settled in Philadelphia 1794, when he dropped his middle name. An unfinished MS. autobiography in the possession of his great grand-son, states that he made 'a correct drawing' of Stuart's Lansdown portrait of Washington, from which he made about 60 copies in enamel. He was said to have painted Washington from life in 1796; but the manuscript above referred to makes no mention of a sitting though recording an invitation received through Stuart, and declined on grounds thus expressed: 'That I would consider it a mark of the highest imposition to trouble the General to sit to me; but when I had copied his (Stuart's) picture of him in enamel, which was my forte, that I would show it to the General and thank him for his kind offer.' This was done, but the



SILVER SUGAR BOWL AND CREAMER
Made by Edward Lownes, Philadelphia, about 1819

account of it says nothing about a renewal of the offer of a sitting. Birch designed and engraved a number of views of country seats, principally on the Schuylkill; and, in 1800 commenced the publication of his 'Views of Philadelphia,' choosing the subjects, and directing his son Thomas in the drawings, and Seymour in the engravings. Died 1834."

Mr. Hart, who has examined this enamel carefully, states that, in his opinion, there is not the slightest doubt as to its being the work of William Birch. "It is his exact manipulation and in verification I have found in his 'Book of Profits' which I have, under date of June 14, 1826, this entry, 'Mr. Richards, Jew'r., Broadway, the box, Triumph of Independence of the United



CAST IRON STOVE PLATE
Made at Reading, Pa., 1772

States, a piece of Frisks, \$3.00.'" Mr. Hart believes this to be the identical piece which is here illustrated. He is not able, however, to explain what the words, "box" and "Frisks" mean. Several other examples of Birch's enamel paintings are owned by public institutions and collectors in Philadelphia, and this is considered a good example of his genre work, which according to the above statement probably dates back to 1826.

The Museum desires to build up a collection of American enamels on metal, and it is hoped that possessors of specimens will be willing to place their examples in the Museum, either on loan, or as gifts.

A set of hard paste porcelain, recently presented by Mrs. Hampton L. Carson, is of more than usual interest since, while it was made in China, at the beginning of the nineteenth century, for the European trade and belongs to

that class of ware incorrectly called "Lowestoft," it is an exact copy of German hard paste porcelain of the period. The decoration consists of classical figures painted in black on a deep orange yellow ground. The forms of the plates, cups and saucers are exact copies of German porcelain, but the shapes of the sugar bowl and helmet-shaped cream pitcher are purely Chinese.



LARGE SLIP-DECORATED POTTERY DISH

Holland, 1768

The Museum has also come into possession of additional examples of old American silver, in the form of a sugar bowl and creamer, with both repoussé and chased decoration, made by Edward Lownes, of Philadelphia, about 1819.

An addition to the collection of early American iron stove plates is a rare example by James Old, of the Reading Furnace, Pennsylvania, in 1772. The collection of Pennsylvania-German stove plates owned by the Museum, some

of them named, dated and inscribed, will form the subject of an article in a future number of the BULLETIN.

To the series of slip decorated pottery has been added a red pottery plaque, nineteen inches in diameter, with relief decorations representing the spies bearing the bunch of grapes from the land of Canaan. Beneath is the Dutch inscription, in yellow slip, "Det is het landt Cana dat Israel gegeven is." Above the figures is the date 1768, and around the margin in bold relief is a scroll design of acorns and grapes. The coats of the figures and the border pattern are colored green.

Dutch dishes of this character may be seen in the Rijks Museum, Amsterdam, and in the Kunstgewerbe Museum of Cologne, the latter collection probably being the most complete of its kind in existence.



NOTES

NEW COVER DESIGN—The design for the cover of this number of the BULLETIN was drawn by Miss Grace G. Kelley, a pupil of the School.



NEW MEMBERS—New members have been elected during the year as follows: Life members—Miss Mary Blakiston, Mrs. Jasper Yeates Brinton, Mrs. Hampton L. Carson, Mrs. John Francis Combs, Henry Reed Hatfield and Mrs. John Frederick Lewis. Annual members—Miss William Adger, Miss Emily Bell, Frederick Eick, Mrs. William W. Farr, George H. Freedley, Mrs. Annesley R. Govett, Charles H. Harding, Charles M. Lea, Mrs. Arthur V. Meigs, Most Rev. E. F. Prendergast, Mrs. Henry J. Rowland, Mrs. J. Bunford Samuel, Mrs. Samuel Spackman.



SPANISH CANNON—The two large bronze cannon and mortar which were brought from Cuba just after the Spanish-American War, and presented to the City by the Fairmount Park Art Association, have been removed from the Columbus monument to the entrance of Memorial Hall, where they have been mounted on suitable carriages which have been constructed under the supervision of Prof. Charles E. Dana. The mortar, which is dated 1731, occupies a place at the top of the steps in front of the main entrance, while the cannon have been mounted on the two abutments at the sides. One of these bears the inscription, "Josephus Barnola Fecit Bar 1743." The other is inscribed "Solano Fecit Sevilla Ano D 1737." All of them bear the Spanish arms and the inscription "Philip V Hispani Rex. Elisabeta Farnesio Hisp. Regina." In their present position, these handsome examples of the brass founder's art of the eighteenth century can be inspected and studied with greater facility.

RECEPTION—The occasion of the reception held on the afternoon of May 27th in honor of the ladies accompanying the delegates to the Twelfth International Congress of Navigation, was selected for the public opening of the new furniture alcoves as well as for Members' Day, which comes annually about that time. This turned out to be a happy combination. The weather was propitious and some four hundred and thirty guests, foreign and other, assembled in the rotunda of Memorial Hall, where refreshments were served. An invitation had been extended to the delegates, and a number of them accompanied their wives or joined them, after their sectional meetings closed, examining the collections of industrial art as well as the Wiltach collection of paintings, and admiring the grounds. On the whole the occasion proved the most successful social event of the kind given at Memorial Hall in many years.



SCHOOL NOTES—The Commencement Exercises were held at Horticultural Hall on the evening of Thursday, June 6th. Hon. Wm. C. Sproul delivered the Commencement address, which was an earnest plea for Industrial Art Education as representing the one element of which our whole educational system is in great need, and as offering the only adequate means of promoting the industrial efficiency of the Commonwealth. He paid an eloquent tribute to the work of the Pennsylvania Museum and School of Industrial Art and hoped that it would be more generously supported by the State, whose highest interests it was doing so much to advance. Thirty-four graduates received the diploma for the full course, twenty-two of whom were in the Art Department and twelve in the Textile Department.

Large classes also completed courses of one and two years, and a long list of prizes was awarded.

A collection of thirty-nine reproductions of Italian and Spanish maiolica made by Cantagalli from originals in the Museums of Florence and Madrid, was presented to the School by Mr. John T. Morris, being selections bearing upon the work of the classes in historic ornament generally, quite as much as upon the special work in pottery. The School has been very much enriched in its collection of material for the students' study, during the past year, and the stronger showing of these particular classes indicates the great advantage it gives to them to come in direct contact with the real objects. The study from plates has practically been rendered entirely unnecessary.

Mr. Yellin, the School's instructor in wrought iron, has received and is now executing the order for the gate to Mr. J. Pierpont Morgan's country place on Long Island, said to be the largest ever made in America and (it might be added) it will undoubtedly be the finest. The elaborate acanthus leaves forming the ornament are as rich as any plastic modeling, and show the work of a master hand, one perfectly acquainted with the possibilities of the material. The influence of such a craftsman upon the product of a class can readily be seen in this year's exhibition.

The list of prizes this year was increased by additions from Mrs. Thomas S. Harrison, Mrs. J. L. Ketterlinus, Mrs. Arthur H. Lea, Mrs. C. Shillard Smith.

Through the courtesy of the committee in charge of the "Arnold Mansion" (Mount Pleasant) in the park, the students of the Interior Decoration and Illustration Classes were enabled to make measured drawings of the interior and to sketch in the neighborhood, during May, having the house as headquarters. The excellent results were in evidence at the June exhibition.

A jewel casket in copper and silver with inlays of green stones, by Frederick Charles Clayter, is an original design made by him from his study of Byzantine examples in the Museum, and from the reproductions presented by the Associate Committee of Women the past year to the School.

Another casket is a combination made by Edith Dorothy Finley and Olive Irene Merriam, in the same style, but depending for its effect entirely upon the contrasting surfaces of the materials and color. The round and oval turquoise set in the silver give a very rich touch to the quaint, rather primitive, forms. The scheme is a perfectly simple block in contrast to Mr. Clayter's architectural motive.

The work in silver and enameling has this year, for the first time, been displayed adequately. The introduction of mosaic into the cement garden pottery has also developed sufficiently to make a definite impression in the structural design department.



LA FAIENCE ET LA PORCELAINE DE MARSEILLE REVIEW

An important work on the Maiolica and Porcelain of Marseilles, by the Abbé G. Arnaud d'Agnel, who is correspondent of the Department of Public Instruction in France, is published in the series of five volumes now being issued on the Arts and Industries of Provence under the auspices of the Société Anonyme des Arts Graphiques, of which Alex. Jouvène, 19 Rue Lafayette, Marseilles, is Editorial Agent. The work is preceded by a preface by G. Papillon, the Curator of the Museum and Collections of the National Factory of Sèvres. The French have been somewhat slow to publish in such handsome monographs the products of their great centres of industrial arts. In this they have lagged behind England, Germany and Italy. Of late, however, a certain activity in this direction has been noted of which the present work on the ceramic development of the South is a most creditable result. There was as yet no complete study of the Marseilles factories, although they are related to the movement of the seventeenth and eighteenth centuries and, owing to the excellence of their products, hold an important place in the development of

French maiolica. It is true that some French writers from time to time had touched upon the subject in short papers, which have served Father Arnaud d'Agnel as foundations for his monumental work.

The latter may be divided into three parts—Biographies of the masters; technical aspects of the maiolica and their artistic value; and, lastly, the economic history of the ceramic industry. The author has gone for all historical information to original sources and has drawn largely from provincial and notarial archives. From the latter the names of a number of manufacturers have been exhumed and contracts with apprentices have revealed the relative degree of their importance. Certain blood affiliations between famous artists have been established; and he has also shown the influence of the great ceramic centres of Nevers, Rouen, Strasbourg, on the Marseilles maiolica. Very important information will be found on the establishment of Veuve Perrin and of Leroy that turned out products of such well-defined character that anything concerning them is of utmost value for the general history of French ceramics. Moreover the importance of the text of the book of recipes of the celebrated faïence maker Leroy, published in extenso, and of a long treatise dating of the eighteenth century by a Marseilles ceramist cannot well be over estimated.

The third part of the work is not less well documented and presented. The author's treatment of economic questions is thorough and covers labor, commerce and exports with logical conclusions as to the decay of the industry.

All this material is admirably presented in a thick folio of five hundred and thirty-four pages, with sixty beautiful phototype plates, eight of which are colored. An index adds to the value of a work which is a model of thoroughness and seems to exhaust the official information available on the subject. The edition is limited to 500 numbered copies, sold at 60 francs each.

S. Y. S.



BULLETIN OF THE PENNSYLVANIA MUSEUM

ACCESSIONS

April—June, 1912

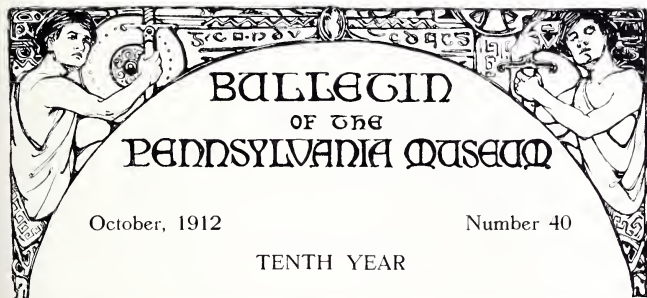
CLASS	OBJECT	HOW ACQUIRED
CARVINGS	Ivory Basket, Elaborately Carved, Chinese, about 1850	Lent by Miss A. C. Watmough.
CERAMICS	Porcelain Cup and Saucer, Chinese, about 1750. Mounted in French Silver	Given by Mr. Samuel P. Avery.
	4 Blue and White Pottery Ointment Jars, Made at the Jersey City Pottery about 1840.....	Given by Mr. Henry C. Blair.
	Porcelain Sugar Bowl, Creamer, 3 Cups and Saucers and 2 Plates, So-Called "Lowestoft," Copied from an Old German Tea Set, Chinese, about 1800	} Given by Mrs. Hampton L. Carson.
	Pottery Tobacco Bowl, Made at Haring Pottery, Bucks County, Pa., 1857	
	Pottery Harvest Bottle, Made in Eastern Pennsylvania, about 1850	} Given by Mr. John T. Morris.
	Slip-Decorated Pottery Dish, Made in Eastern Pennsylvania, 1815	
	Slip-Decorated Flower Vase and Tray, Made in Eastern Pennsylvania, 1804	
	4 Black Pottery Figures, Mexican	Lent by Mrs. Joseph F. Sinnott.
	Pottery Bowl and Pitcher, Staffordshire, England, about 1845	Lent by Mrs. Jones Wister.
	Pottery Dish, Holland, about 18th Century.....	Given by Mrs. Jones Wister.
	Maiolica Vase, Polychrome Decoration, Made in Puebla, Mexico, about 1820	Bought.
	14 Tiles, Belgian and Spanish	Given by Mr. Karl J. Freund.
	Salt Glazed Stoneware Tankard, Grenzhause District, Germany, late 17th Century	} Bought—Special Museum Fund.
	Pottery Plaque, Modeled and Applied Decoration, Holland, 1768	
ENAMELS	Vase, Enamel on Metal, Made by C. G. Hallberg, Sweden	Given by Mr. Clarence B. Moore.
	Breast Pin, Enamel on Metal, Painted by William Birch, Philadelphia, about 1825.....	Bought—Joseph E. Temple Trust.
FURNITURE	5 Large and 9 Small Gothic Oak Panels.....	} Given by Mrs. John Harrison.
	Oak Corbel, English, 17th Century	
	Gothic Ducal Throne Chair	Lent by Mrs. John Harrison.
	Chest, with Inscription "Rich'd Wistar, Jr., 117 Market St., Philadelphia," 18th Century.....	Given by Mrs. Jones Wister.
	Bracket Clock, Dutch, 17th Century	Bought—Special Museum Fund.
GLASS	7 Glass Paper Weights and 3 Door Props, Containing Colored Glass Designs, American, about 1850	Lent by Dr. Edwin AtLee Barber.

BULLETIN OF THE PENNSYLVANIA MUSEUM

ACCESSIONS—Continued

CLASS	OBJECT	HOW ACQUIRED
GOLD AND SILVER WORK	2 Large Pulque Glasses, with Cut Decoration, Made in Puebla, Mexico, Early 19th Century..	Bought—Special Museum Fund.
	Glass Flask with Enamel Decoration, Swiss, 18th Century	
	Small Pane of White Glass with Engraved Armorial Design, Swiss, Dated 1789.....	
	Silver Teaspoon, French, 18th Century	Given by Mr. Samuel P. Avery.
	Pair of Spectacles, Silver Frames, Made by McAllister, Philadelphia, about 1812.....	Lent by Mrs. Rudolph Blankenburg.
	Silver Sugar Bowl and Creamer, Made by Anthony Rasch, Philadelphia, 1815	Lent by Mrs. Hampton L. Carson.
	Silver Mug, American, Late 18th Century.....	
	6 Antique Watches and 18 Keys.....	Lent by Mr. Moyer Fleisher.
	Silver Sugar Bowl with Repoussé Decoration, Made by R. and W. Wilson, Philadelphia, about 1830	Lent by Mrs. Clement A. Griscom.
	8 Teaspoons and One Pair of Sugar Tongs, Made by Early American Silversmiths.....	Lent by Mrs. John M. Hartman.
METALWORK	Silver Sugar Bowl and Creamer, Repoussé Decoration, Made by Edward Lownes, Philadelphia, about 1819-1824	Bought—Special Museum Fund.
	Silver Porringer, Made by Nichols, American, about 1800	
	Brass Bureau Knob, with Bust of John Wilkes, Esq., 18th Century	
	Iron Stove Plate, Made by James Old, Reading Furnace, Pa., 1772	Bought.
	Articulated Wrought Iron Dragon, Japanese, 18th Century	
	8 Brass Watch Cocks, American, Early 19th Century	
	Pewter Food Bottle, German, 1772.....	
	Barrel Organ, Made by Astor, London, about 1780	Bought—Special Museum Fund.
	2 Gothic Pictures of Saints.....	Lent by Mrs. John Harrison.
	Painting of the Madonna and Child, 14th Century	Given by Mrs. John Harrison.
PRINTS	Old Engraving, "St. Peter's First Sermon in the City of Jerusalem," From Benjamin West's Painting	Bought—Special Museum Fund.
TEXTILES	Black Silk Quilted Petticoat, Made about 1776..	Given by Mrs. Esther Y. Adams.
	14 Beaded and Crocheted Bags and Purses.....	Lent by Mrs. Hampton L. Carson.
	Cross-Stitched Sampler, 1796	
	Patchwork Quilt, American, about 1820.....	Given by Mrs. George W. Cox.
	White Net Veil, American, about 1820.....	Given by Miss G. B. Everett
	5 Antique Oriental Rugs and 1 Saddle Cloth....	Lent by Dr. F. D. Gardiner.
	Man's Chamois Hat, European	Lent by Mrs. Jones Wister.
	Silk Drapery for Door, French, Louis XVI. style	Bought.
	Diplomatic Uniform, Style of 1840.....	Lent by Mrs. D. C. F. Rivinus.
	Embroidered Coat, French, Period of Louis XVI. Livery Coat, French, Early 19th Century.....	Bought—Special Museum Fund.
MISCELLANEOUS	Wall Paper Box, American, Old.....	Given by Mrs. Jones Wister.
	Wooden Cake Mould, Swiss, Early 19th Century	
	Collection of Old Furniture Stencils.....	Lent by The Dyke Mill.





AN OLD INTERIOR FROM THE AUSTRIAN TYROL

By purchase, the Museum has acquired the curious wall paintings of a room once in the cottage of a well-to-do Tyrolese peasant resident of the Ziller Valley. On one of these panels—which, as well as the fifth panel in the series, obviously is either a restoration or a substitute for an older original panel—is an inscription bearing date 1831. The Colli Brothers of Innsbruck, through whom the room was obtained, state that such restorations are not uncommon, and claim that the original panels go back to 1780 or 1790. The Director of the Innsbruck Museum, Karl von Radinger, who has specialized in Tyrolese art, agrees with the dealer that the original panels are older and go back at least to the time of Napoleon I, or 1800. He avers that it is of common occurrence to find such restorations of earlier work, and mentions certain pieces in the Innsbruck collection in which the new owners of such furniture, when this changed hands, caused it to be restored and to have the date of this event added. He also states that there are pieces in his museum on which the restoration in size-colors having peeled, the original painting has shown beneath.

With regard to the recent acquisition of the Pennsylvania Museum, the same authority states it to be his belief that it was restored by the painter Mader of Halle, who retouched mainly the ornamental parts; and he very freely stakes his reputation as an expert that judging from the costumes worn by the figures and by the houses depicted: "It is inconceivable that they were done after the time of Napoleon". He declares that the exhibit should be labeled without hesitation as of a date "prior to 1800".

Be this as it may, the paneling is extremely curious. It consists of fifteen large panels five feet eleven inches high and varying from one foot nine inches to two feet eleven inches in width. In addition to these, the series includes a door and six additional small panels used to make up the wall where windows and doors occur; besides there are fittings, borders, etc.

A ceiling of modern workmanship, made in imitation of the old work to correspond with the original walls, was provided by the Colli Brothers and has enabled those in charge to reconstruct the room in its entirety. It has been

suggested that this room may have been an artist's studio, but the exiguity of the room—twelve feet by eight feet—and especially of the windows which admit little light, makes this seem improbable.

The panels represent scenes of the Tyrolese peasant's life and of his religion. The colors are vivid and are painted on a dull yellow or mustard ground-work. None of the work can lay claim to high art, but the whole is highly characteristic of the people, and there is considerable action in the drawing of the figures of men and animals. Some of the attitudes betray a lurking sense of humor in the artist's observation of nature and human life as he saw it. It would appear that such paneling is not only typical of the taste of the people, but is extremely rare, and, if not unique, would be difficult to duplicate. Such is the opinion of Privy Councilor Professor Wieser, who saw the panels before they were secured by the Museum, and also of the above quoted Director of the Innsbruck Museum, who was consulted before the series was acquired.

The paneling was taken from an old wooden house or cottage which stands in the Ziller Valley near Kattenbach in Tyrol, about two thousand five hundred feet up the mountain. The house is known as "Riedheim". Professor Dr. Haberland of the Vienna Museum was impressed by it and is said to have coveted it. At this time, however, the Pennsylvania Museum had an option on it.

The main interest of such a series of crude decorative motives lies in the reproduction they present of the manners, cus-

doms, dress and mode of thought of a somewhat isolated mountain community. The costumes, notably the hats and long coats, the implements found in the hands of the workmen, show the scenes to belong to the workaday life of a century ago. The architectural forms depicted are in accord with this estimate.



FIRST ORIGINAL PANEL
The Annunciation

Through the period of the French Revolution and the Napoleonic wars, the region suffered much and its inhabitants became too poor to waste time on artistic adornment and the native art to a large extent disappeared.

The general scheme of the decoration on the panels is in three zones or sections, the topmost of which is 26 inches, varying to 22, and even 20, inches in width, painted on mustard yellow ground with rose trees, the spreading branches of which form a sort of background, broken upon by two or three medallions enclosing religious scenes. Below these, forming a ground plan to this zone, are secular scenes of local rural life.

The middle zone is only about 14 inches wide and is devoted to an exposition of the life of Christ. Beginning with the first panel to the right, on which is depicted the scenes of the Annunciation and the marriage of the Virgin, each panel shows some scene taken from the Gospel, until after the eye has followed the series around the room as it approaches the left corner, it meets with the scenes of the Passion, Crucifixion and Ascension. The entire set of these scenes, with two interrupting exceptions, is executed under a grape-vine, the bunches of which are preternaturally large in their relation to the size of the human figures, and probably are intended to locate the historic drama in the land of Canaan. Of the two exceptional panels in the series, one is that which is stated by Colli Brothers and Professor von Radinger to have been restored. Besides bearing the inscription over the holy group in the scene of the Adoration of the Magi "Gloria In Excelsis Deo",—it also bears under the upper section the legend:

"Kein Stand ist aufgenomen Lehret der H. Chrysostomus, aber diese welche die Höllische peynen stäts betrachten, und vor Augen haben werden nicht darein fallen 1831."

which relates to the legend of S. Chrysostome represented to the left of the picture. The saint is seated; with him an angel is showing to the faithful the



SECOND ORIGINAL PANEL
The Nativity

narrow, winding path to heaven and eternal bliss, while on the right stands open the fiery mouth of the dragon of Hell, and devils who lead to it sinners quaintly represented in their act of shortcomings, in a sort of danse macabre.

It seems obvious that in the restoration little attention was paid to the original, if indeed the panels in question do not belong to another series. Both panel No. 2 and the lower part of panel No. 5 are undoubtedly by the same hand. In the latter we have—entirely out of the Gospel sequence which it interrupts—the scene of the last judgment. Christ is seated above on a rainbow and surrounded by flying angels, many of whom quaintly carry tools of the carpenter's trade, while others sound the trumpet blast. Below, the graves are giving up their dead; and the just are being called to Heaven and the wicked to Hell—which again, as in No. 2, is represented by the open fiery mouth of a dragon, being fed by devils. Moreover, in coloring and execution, the work is strikingly different from the rest of the room. However this may be, the lower register or zone in all the original panels—but as has been seen, not in these two—is given over to scenes of workaday life. Houses, men and women working or tending their flocks, or shooting at targets or walking in their gardens.

The paintings on the door, the groundwork of which is dull blue with dull red mouldings, present the same general mode of thought. The board running above the upper panel is covered with a strip of canvas painted with religious figures. At both ends, however, two Austrian soldiers stand at attention. A restoration has been made of panels No. 11 and 14 by the same process of stretching a painted canvas over the damaged panel. The panels of the door them-



THIRD PANEL. RESTORATION
of 1831
Adoration of Magi

selves are decorated with flower pots of roses between trees with here a stag, there a bird or a man to enliven the scene, while the division between the upper and the lower panels is decorated with a Madonna and Child, a St. George and the Dragon, and another mythical equestrian figure.

A narrow frieze of dull blue and red runs along the top of the room above the panels, finished above and below with mouldings of red and blue. It is decorated with garlands of flowers, running deer and chamois. The washboard, sills, and other finish are likewise blue and red. The ceiling is divided into thirty-two sections or panels, divided by mouldings of red and blue, decorated with geometric outlines in the centre and flowers in the four corners of each panel. While the ceiling and all mouldings are modern, they are exact reproductions of the original finish of such buildings.

In setting up the room in the Museum, care has been taken, in making such adaptations as were necessary, to adhere to the general character of the paneling. The outer casing of the room has been stained to correspond with the background of the paneling, and the dull blue trimmings of doors and windows recall the interior where such facings occur.

It is intended to furnish the room with Tyrolese furniture of the same style and period used by the peasants and characteristic of the people.

S. Y. S.



SO-CALLED BOW-PULLERS

In the Hammer Collection of the Pennsylvania Museum are one perfect bronze object and two fragments of similar objects of which examples in other museums are labeled "bow-pullers". They are implements, varying in size and workmanship, in the form of two rings springing from a solid center from which rise a cluster of three or four spikes; Furtwängler figures one with five spikes.⁽¹⁾ Usually the rings turn slightly upward so that the base of the object made to stand on a flat surface is not perfectly horizontal. Some specimens—notably one in the Museum of the University of Pennsylvania in Philadelphia, and another illustrated by Charvet, reproduced by Moss—are elaborately decorated; others are plain; some, like the example in the Hammer Collection, show plainly signs of wear on the outside rims of the rings, having obviously been attached to some other object or surface and exposed to hard usage. This is confirmed by a close observation of the spikes, which frequently, as in our specimens, are bent or even broken. These objects have received attention from a number of scholars who have made a variety of suggestions concerning their use. How the idea of their being bow-pullers originated I am unaware, but whether under the label Bogenspanner in German, or *tira archi* in Italian, or *tire d'arc* in French, curators in general have followed one another to this day, reproducing and perpetuating an error that Prof. Morse exposed most clearly in his highly interesting, if negative, paper published in the transactions of the Essex Institute in 1894,⁽²⁾ which was widely reproduced. In this he very

(1) And in the Zchille Collection exhibited in Chicago, and closely examined by the present writer in the discharge of her duties as member of the Jury for Ethnology, was one example of two.

(2) Essex Inst. Bull. Vol. XXVI, 1894.

clearly demonstrated, with the authority of a scholar strengthened by the experience of an archer, that whatever the object might prove to be, it was *not* a bow-puller. He incidentally enumerated in the same paper the various suggestions advanced by scholars in their attempts to solve the riddle⁽³⁾ and closed with the remark: "After a greatly interrupted study of it for over seven years, I reluctantly yield the solving of the enigma to others, having got no nearer an explanation of it than when I first began, contented, however, with the conviction that the usual attribution assigned to it has been disproved." This chal-



SO-CALLED "BOW-PULLER"
Possibly "Mermex" of the Greeks

lenge to all interested in the subject who had such objects under their care must have stimulated searchers in many museums. Certain it is that it did stimulate the Philadelphia group of archaeologists, of whom Dr. Daniel G. Brinton was then a leader. At that time he was a constant visitor at the house of the present writer, then Secretary of the Free Museum of Science and Art of the University of Pennsylvania and the Curator of its Egypt and Mediterranean Section, under whose care therefore was the fine specimen from Orvieto, given to the Museum along with other objects by Francis C. Macauley, Esq., who with Dr. Brinton, the writer, and a few others, were, under Provost Pepper, the founders of the Archaeological Association and Museum of the University. Many were the discussions and experiments that followed, and in the course

(3) For instance, Charvet., *Bull. de la Soc. Anthropol. de Lyon*, 1889, p. 70, sees in it a sort of curb for horses (*gourmette de répression*). Strobel of Parma Museum, *Anelli gemini problematica* (*Bulletin di Paleontologia Italiana* XIV) 1888 and XV, 1889, mentions three theories: first, bow puller; second, for stretching cord of cross-bow (which of course is an impossible anachronism); third, a snaffle, or curb. Caylus, 1757, in *Recueil d'Antiquités*, has no suggestion to make. Friedrichs says some regard it as a caltrop or tribulus, but rejects the idea owing to the bluntness of the spikes. Mr. Cushing imagined it might be used as a spear-thrower. Other suggestions that they be screw-drivers or wick-holders for lamps are too improbable for consideration. A friend of Prof. Morse suggested it might be worn by chariot drivers to secure hold on reins.

of which it was the writer's privilege to render Dr. Brinton some slight service in gathering material for the paper which he published in 1897,⁽⁴⁾ in which, in the writer's opinion, the problem was solved.

The suggestion of Prof. Morse's unknown friend that the so-called bow-puller was fastened in the hand of the charioteer to add to the force of his grip upon the reins, although unacceptable for a number of reasons, was the straw that gave direction to the attention of the Philadelphia guessers toward the caestus and its accessories. While it was unlikely that such an implement fastened in the hand should be used to the extent indicated by the number of surviving specimens without any allusion to its use having survived, the sugges-



Specimen from Orvieto decorated with Phallic Symbols. In Egypt and Mediterranean Section of Free Museum of Science and Art, University of Pennsylvania (Francis C. Macauley Collection)

tion called to mind the wrapping over the hand of the pugilists, which became the well-known and much quoted caestus. The present writer called to the attention of Dr. Brinton a fine bronze statue of a pugilist in the Naples Museum, represented wearing that weapon.

There are many allusions to the caestus (Greek *IMAS*) in the Classics. It was used in early times. In the *Iliad*,⁽⁵⁾ when Epeius and Euryalus prepare for boxing they put on their hands thongs of ox-hide. It would appear, however, that the early caestus was not the terrible engine that it became in later days, when it was reinforced with knots of hard leather, lead, bronze and iron. The different kinds of caestus among the later Greeks were called *μειλίχαι*, *σπειραι*, *βοείαι*, *σφαίραι* and *μύρμηκες*; of which *μειλίχαι*, gave the softest blows and the *μύρμηκες* the most severe.⁽⁶⁾ The mermex is described by Pausanias⁽⁷⁾ as made of raw ox-hide cut into thin pieces and joined in an ancient manner;

(4) Bulletin of Free Mus. of Sc. and Art, Univ. of Penna., No. 1, May, 1897.

(5) XXIII, 684, v. 9.

(6) Smith's Antiquities.

(7) VIII, 40, §3.

it was tied under the palm of the hand, leaving the fingers bare. It added to the force of the blow while protecting the hand.⁽⁸⁾ The athletes at Olympia used the simple mermex for practice;⁽⁹⁾ but in games they used those forms that dealt the hardest blow. These were covered with knots and even nails, and loaded with metal. Virgil⁽¹⁰⁾ speaks of:

Ingentia septem

Terga boum plumbo insuto ferroque rigeant.

Slatius⁽¹¹⁾ mentions "nigrantia plumbo tegmina". These *μύρμηκες* were called at times "limb breakers". They were of various forms, as appears on ancient monuments.

The most cruel adjunct to the caestus was the *μύρμηξ*, so called from projections, points or spikes that characterized it. (*μύρμηκία*, a prominence or wart.) These were really weapons⁽¹²⁾—"limb piercers"—and Krause was correct when he spoke of them as "the most terrible of weapons adapted to the fist".⁽¹³⁾ In one of the epigrams of Lucilius, an Italian Greek of the first century, two lines describe the effect of the weapon as used in the arena, and corroborate in a ghastly way the identification proposed by Dr. Brinton:

"Your head! O Apollophanes, has become a sieve,

From the straight and oblique holes made by the myrmekes",

which proves beyond question that the myrmex was furnished with spikes that might perforate the adversary's flesh.

A later Greek poet, Chrysodorus (A. D. 500), in describing the contests in the gymnasium of Byzantium, tells of a pugilistic champion as follows: "He grew furious, whirling in his hand the limb-piercing mermekes". Professor W. H. Appleton, of Swarthmore College, who furnished Dr. Brinton with the above quotation, pointed out that Liddell and Scott considered the passage to refer to the entire caestus, but he personally believed the mermex to be intended. It is evident that the word in the line:

"γνίτορονς μύρμηκας εμαίνετο χερσιν ελίσσων"

applies to a piercing, not a blunt instrument, such as the *σφαίραι*, or masses of lead and iron sewed (*insuti*) to the caestus.

The curious unexplained objects found in all the museums of antiquities, and known as bow-pullers, answer all the above requirements. As, Dr. Brinton mentions in his paper on the subject, the demonstration made at the Museum of the University, when applied to an improvised caestus worn on the hand, was satisfactory in so far that the slight upward curve of the rings, which, at

(8) Gardner & Jevons, *Manuel of Greek Antiquities*, pp. 320-1 and 272, say that in early times the leather wrappings tended to soften rather than harden the blow.

(9) Pausanias, VI, 23, §3.

(10) Aen., V, 405.

(11) Theo., VI, 732.

(12) Haesckius *μύρμηκες δε τα οπλα* (quoted by Brinton, loc. cit. p. 14). Smith's *Antiquities*, etc. ("Cestus").

(13) "Die schrecklichsten aller Fausrüstungen möchte in den *μύρμηκες* bestehen. N. S. p. 506. He regards it as belonging to an early period. Ibid. s. 502.

first sight, seemed against the identification, in reality made it possible to use strong fastening without disturbing the tight, close rest of the solid center on the caestus. It may be added that the fact that so far no mermex of this type has been found in situ in any Graeco-Latin art work, is perfectly consistent with the nature of conditions upon which this identification rests. The mermex was but one of several adjuncts to the caestus, which does appear in use on the hand in several art works. Without the caestus it could not be used. This explains the apparently anomalous fact that an object so commonly found in warriors' burials should not be represented on any work of art so far recovered, and the number of quotations referring to it in classic literature establishes its common use.

S. Y. S.



AMERICAN IRON WORK OF THE EIGHTEENTH CENTURY

The collection of early American stove plates owned by the Museum has recently been increased by several rare designs, some of them not previously known to collectors. Jamb stoves, or wall stoves, for heating, were made in Colonial Pennsylvania previous to the middle of the eighteenth century. They consisted of five plates, which were cast in open sand, forming a box which was set with the open end against the wall in the living room. Through this wall a hole communicated with the fire place in the adjoining room, usually the kitchen, through which hole the fuel was introduced.



END PLATE OF JAMB STOVE

Made by Thomas Rutter
Colebrookdale, Pa., about 1750



SIDE PLATE OF JAMB STOVE
Made in Eastern Pennsylvania in 1741

The side plates of jamb stoves were made with a broad flange, or edge, at one side, for insertion in the wall. These plates were decorated with figure scenes, conventional designs and inscriptions, which latter frequently begin on one side of the stove and are continued on the opposite plate, sometimes also extending across the end plate. Occasionally an inscription is complete on one of the plates.

Among the earliest manufacturers of cast iron stove plates in Pennsylvania were Thomas Rutter and Samuel Savage, who erected the Colebrookdale Furnace in 1718 or a few years earlier. At a little later date James Lewis and Anthony Morris are believed to have been associated with Rutter in oper-

ating the same furnace. In the collection in the Museum is one of Thomas Rutter's plates, bearing in relief his name and the name of the furnace. This probably dates back to about the middle of the eighteenth century. Another

plate bearing Thomas Rutter's name, and dated 1763, was figured in the BULLETIN, of October, 1906.

Among the earlier dated examples in the Museum collection is one illustrating the killing of Abel by Cain, produced at one of the numerous forges in the Pennsylvania-German district in the year 1741. The inscription on this side plate, in Pennsylvania-German, tells the story, *Cain Seiner Bruter Avel Tot Schlug*.

In the next illustration an end stove plate from the Warwick Furnace, near Pottstown, Pa., is shown, in which a portion of a German inscription, which evidently extended around the three plates, is legible. The entire inscription consists of the Bible quotation "Judge not, that ye be not judged". The period of this



END PLATE OF JAMB STOVE
Made at Warwick Furnace, near Pottstown, Pa.,
about 1756

example probably corresponds with a side plate in the collection bearing the same decoration, and the date 1756.

The so-called ten-plate stoves for heating and cooking appeared at a little later date, about 1760, and were used well into the nineteenth century. They were square or quadrilateral boxes composed of six plates, and stood on legs out from the wall. In the interior was an oven, or enclosure, consisting of four additional plates, making ten plates in all. A door communicated with the baking chamber through one or both side plates. These stoves, being removed from the fire place or chimney, were provided with sheet iron stove pipes communicating with the chimney flue.



SIDE OF TEN-PLATE STOVE

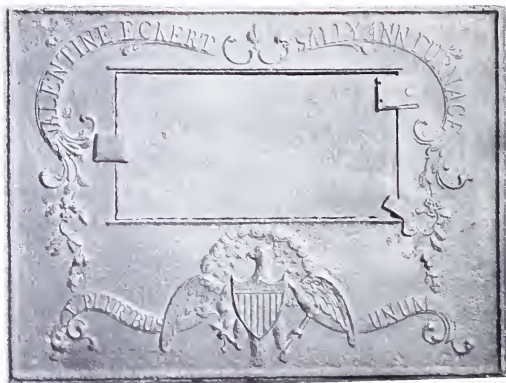
Made by Baron Heinrich Wilhelm Stiegel, Manheim, Lancaster Co., Pa.
about 1770

Watson states (vol. 1, p. 218) that "The first idea of those ten-plate stoves was given by C. Sower, the printer, of Germantown, who had every house in that place supplied with his invention of 'jamb-stoves', roughly cast at or near Lancaster. They were like the other, only having no baking chamber. Ten-plate stoves when first introduced, though very costly, and but rudely cast, were much used for kitchen and common sitting rooms. But, afterwards, when Dr. Franklin invented his open or Franklin stove, they found a place in every parlor."

Baron Henry William Stiegel operated an iron furnace at Brickersville, Lancaster County, Pa., from 1757 to about the breaking out of the Revolutionary War. This he named the Elizabeth Furnace, in honor of his first wife, Elizabeth Huber, and it was here that some of the most artistic stove designs of

the period originated. One of these, bearing the date 1769, the very year in which he started his glass enterprise, is embellished with a well modeled portrait bust, whether of himself or another it has not been determined.

In the Museum collection is a side of a portable ten-plate stove with door aperture, decorated with dancing figures in high relief, cast at the Elizabeth Furnace about 1770.



SIDE OF TEN-PLATE STOVE

Made by Valentine Eckert, Allentown, Pa. about 1789

The Sally Ann Furnace, operated by Capt. Valentine Eckert of the Revolutionary War, near Allentown, Pa., about 1789, is represented in the collection by a side plate from a ten-plate stove, which is inscribed with the names of the proprietor and the furnace, and ornamented with the American eagle, and the motto "E. Pluribus Unum".

E. A. B.



STONEWARE OF EASTERN GERMANY

American collectors have paid but little attention to the stonewares of Eastern Germany, in consequence of which, the few public collections in this country contain only examples of the wares produced in the Rhine Valley and in Bavaria in the south. Best known to collectors are the white stoneware of Siegburg, of the late sixteenth century; the brown stoneware of Raeren of about the same period; the gray and blue stonewares of the Westerwald district along the right (eastern) shore of the Rhine, including the Grenzhausen, Hoehr and Grenzau centers; and the brown enamel painted stoneware of Kreussen.



BLUE ENAMELED STONEWARE TANKARDS
Muskau, Silesia, late Seventeenth Century

A few examples of the brown glazed stoneware of Bunzlau in Silesia are exhibited in American museums, but it is doubtful whether the very characteristic Silesian stoneware produced at Muskau toward the end of the seventeenth century can be found in any American collection outside of our own Museum. Two excellent examples which are shown in the accompanying illustration, one of which has recently been procured, are now on exhibition in the salt glaze stoneware section. The principal features of the Muskau fabric are a thick, heavy, dark blue glaze, which almost entirely covers the surface, and the rosettes or bosses in the form of human masks, etc., which have been separately moulded and applied. This decorative treatment is relieved by bands of impressed decoration produced by the use of small stamps. The forms of the tankards shown here suggest the influence of the Bunzlau potters, but the char-

acter of the ware itself more strongly resembles that of the Westerwald district, since it is gray in color where a glimpse of it can be seen in places not entirely covered by the heavy blue glaze or enamel.

Each of the two tankards in the Museum's collection is mounted in pewter, both at top and bottom, and the lids are the original ones, undoubtedly attached when the pieces were made. They contain the initials of the original owners and are dated 1686 and 1689, respectively.

It is only recently that students of German stonewares have been able to ascertain the existence of many minor centers of manufacture in that country. This will account for the fact that examples of the seventeenth century Muskau wares whose origin has been traced by Dr. Otto von Falke, of Berlin, are as yet not figured in any of the ceramic works.

Dr. Falke is of the opinion that the rude brown stoneware jugs with glistering, sandy glaze, dark blue reliefs and scratched decorations, which are variously labeled in Continental museums, "Lausitz", "Proskau", and "Silesian", are all probably of Muskau manufacture.



NOTES

The cover design for this number, designed and executed by Mabel R. Stauffer, a pupil of the School, was awarded the Mrs. J. L. Ketterlinus prize, at the Commencement in June last.



The painted room from an eighteenth century house in the Austrian Tyrol, recently purchased, has been erected in one of the small rooms on the north side of the building, and is now on exhibition.



During the summer the work of changing the fittings of the exhibition cases in the East Gallery has been pushed, and the contents of many of the cases have been entirely rearranged, to the great improvement of the installation.



Four more cases have just been completed, two for the collections of silver and watches, and two for the Bloomfield Moore room.



SCHOOL NOTES—The regular day classes of the School, in all departments, opened for the new school year on Monday morning, September 30th, the evening classes a week later. Prospects for the season are very encouraging, and the changes and alterations made in the building during the summer will make for increased convenience and efficiency.

The most notable improvement in the building is the new studio for the Illustration class, which has been fitted up, and equipped with a large skylight, through the liberality of the Associate Committee of Women. The buildings have been overhauled throughout and painted by the School's own force.

Through the resignation of Mr. Barker the School loses a devoted and efficient instructor whose place it will be difficult adequately to fill. He has been compelled to give up his work here owing to pressure of other duties.

The principal change in the Art Department is in the course of illustration. Mr. Walter Hunt Everett, the instructor in charge, will further develop the strictly professional character of the work by practical training which the arranging and fitting up of new quarters has made possible. A large general class room has been prepared (the Associate Committee of Women contributing the funds), and a smaller one for advanced students, who will use it as a private studio, quite as they would in their professional commissions for publishers. The decorative character of the themes and treatment will be emphasized.

Another important change has been made in the modeling department by the revival of the use of salt glazed stoneware as a material for effective, simple forms of turned and decorated ware, the decoration being chiefly incised, or carved in very low relief, flatly painted ornaments, and animals. Vigorous studies made at the Zoological Gardens have been etched upon the surface, and cobalt, white, and tones of brown used to develop the designs. The salt glaze permits the minutest lines to be shown. The sgraffito work, in two superimposed colored clays, has been further advanced, and these two types of ware will be the special features of the season.

The experiments of Mr. Spear during the summer were made possible through the generosity of Mr. Jenks, and Mr. Morris, and give the most important results for a school product that have so far been obtained in this Department, and it is hoped will form a satisfactory contrast to the rather pretentious efforts of many of the craftsmen who affect either the extreme "primitive"—or pronounced "art nouveau" in these days. Large decorative vases for conservatories, with figures modeled in high relief; tiles and candlesticks for mantelpieces, are in process. The hard surface and impervious texture, which even acids will not affect, produce a brilliant effect in the play of artificial light. Miss Caley, who distinguished herself last year by her very clever studies of animals, has developed a most decorative method of handling, a highly conventional interpretation giving all the spirit of the living subject. To provide the inspiration which attainment gives, Mrs. James Mifflin has purchased and presented two of the most important of the large vases by Galileo Chini, who revived this work in Italy. One of these examples is designed in the Byzantine, and one in the Persian style, both showing the same facility and invention in the handling of ornaments and materials. The cement and garden pottery will also have a larger place in the course.

Mr. Barker, Mr. Mertz, Mr. Nacke, and Mr. Volkmar will not be in the faculty this season. For the present all the work in metal (except wrought iron) is under Mr. Andrade, who, besides the regular subjects required in the Normal Art Class, will develop the silver and enameling, so successfully begun last year.

BULLETIN OF THE PENNSYLVANIA MUSEUM

ACCESSIONS

July—September, 1912

CLASS	OBJECT	HOW ACQUIRED
BOOKS	"Das Kleine Psalterspiel der Kinder Zions," Published by Christoph Saur, Germantown, Pa., 1777	Given by Mr. Martin Way.
CERAMICS	2 Stoneware Mugs, Grenzhausen District, Ger- many, Early 19th Century.....	Lent by Dr. Edwin AtLee Barber.
	Pottery Plaque, Sgraffito Decoration, Germany, Late 18th Century.....	
	Mug, Delft, Holland, 18th Century.....	
	Slip-Decorated Pottery Dish, England, c. 1800..	
	14 Pottery Tiles, Spanish and Belgian.....	Given by Mr. Karl J. Freund.
	Pottery Vase, Modeled Decoration, By Louis C. Tiffany	Given by Mr. John T. Morris.
	Salt Glazed Stoneware Tankard, Grenzhausen District, Germany, Late 17th Century.....	Bought—Special Museum Fund.
	Pottery Plaque, Holland, 1768.....	
	Creamware Pitcher with Black Printed Decora- tion, Liverpool, England, c. 1800.....	Bought—
	Pottery Pie Plate, Switzerland, c. 1825.....	
FURNITURE	Bracket Clock, Holland, 17th Century	Bought—Special Museum Fund.
GLASS	16 Pieces of Old American Glassware.....	Lent by Dr. Edwin AtLee Barber.
	Glass Bottle, Babylonian.....	
	15 Millefiori Glass Paper Weights, American....	Lent by Mrs. Edwin AtLee Barber.
	Favrile Glass Vase, by Louis C. Tiffany.....	
	6 Favrile Glass Vases, by Louis C. Tiffany.....	Bought—Joseph E. Temple Trust.
METALWORK	4 Brass Door Knockers, American, 19th Century	Bought—Special Museum Fund.
MUSICAL INSTRUMENTS	Iron Stove Plate, Made at the Elizabeth Furnace	Bought—
	Barrel Organ, Made by Astor, London, c. 1780..	Bought—Special Museum Fund.
SILVER	Silver Sugar Bowl, Made by C. A. Burnett, American, 19th Century.....	Bought—Special Museum Fund.
	Pair of Silver Sugar Tongs, Made by R. Nixon, American	
	2 Silver Spoons, American, c. 1750.....	
TEXTILES	Diplomatic Uniform, Style of 1840.....	Lent by Mrs. D. C. F. Rivinus.
	Embroidered Coat, French, Period of Louis XVI	Bought—Special Museum Fund.
	Livery Coat, French, Early 19th Century.....)	
	5 Samplers, Dated 1677, 1701, 1789, 1780.....	Bought—
MISCELLAN- EOUS	6 Sheets of Old Water-Marked Paper.....	Given by Mrs. C. Shillard-Smith.
	Collection of Old Furniture Stencils	Lent by the Dyke Mill, Montague, Mass.

BULLETIN
OF THE
PENNSYLVANIA MUSEUM
MEMORIAL HALL, FAIRMOUNT PARK
PHILADELPHIA

VOLUME XI

JANUARY, APRIL
JULY AND OCTOBER
1913

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BULLETIN

OF

THE PENNSYLVANIA MUSEUM

JANUARY, 1913

ELEVENTH YEAR

Number 41

TWO OLD SPANISH CARVINGS

A fine specimen of seventeenth century Spanish wood sculpture, painted in polychrome and gilt on "gesso," spread over carved walnut, has been acquired recently by the Pennsylvania Museum. The group represents the Madonna and Child receiving the homage of the Magi. One of the latter is kneeling at her feet kissing the foot of the Holy Child; one is standing by her side on her right, holding in his hands a golden cruet, and the outline of his form marks, to the right, the outline of the group. On the other side must have stood the third of the Magi whose figure, however, is entirely missing. The block of walnut here has been cut off short, leaving that end of the group unfinished, although it is coated with red color, quite unlike the base, which is delicately decorated in finest polychrome and gilt design on "gesso."

The specimen is said to be of the seventeenth century; it may be earlier. It is two feet ten inches in height, by two feet in width in its present condition. The figures are half life size. But for the missing figure, it is well preserved; and the rich polychrome elaborated in gold, and the general treatment of the figures, are characteristic of the Spanish method of the time.

In Gothic times, the practice was universal of painting and gilding sculptures of all kinds. Stone, wood, ivory, and even metal were colored in an effort at realism inherited from the older civilizations. The painter and sculptor, when not one and the same, worked together. The Flemish artist influenced his European confreres, and his treatment of this polychrome statuary and sculpture is more refined, more suggestive of the close understanding in which worked sculptor and painter. In the early Middle Ages, and to the end of the Gothic period, flesh was painted of one single tint and varnished. Walnut, cedar, cypress, pine and other resinous woods were used by the Spanish carver, notably the pine of Cuenca, which was highly esteemed for this purpose. Wood sculpture in Spain had already acquired a prominent position in the thirteenth century, though early pieces betray French influence. Among the earliest art influences that were felt in Spain was the Oriental, or Arab, that came through the Moorish invasion and the prolonged occupation of the territory by the Moors. The Choir Stalls of the thirteenth century preserved in the Madrid Museum are Arab in style. The latter period of Arab art is called the "Mudejar" or transition "Hispano-Mauresque"; the Christian work then being done by Moorish native artists who readily accommodated



SPANISH WOOD CARVING
Seventeenth Century

themselves to the Gothic style, the earlier Gothic of Spain is a combination of Arabesque, geometric curves, tracery in inlaid work, pendentive and stylistic foliage of an absolutely Oriental character. But in the fourteenth century came the invasion of French, Italian and Flemish artists whose traces may be observed in the great Spanish cathedrals. Then Italy equally with Flanders led in the art development, and to both is due the impulse that inaugurated the movement which sought inspiration directly from nature. The chief propagator in Europe was the Fleming. Nowhere was there such elaboration of ornament, such a masterly use of polychrome decoration, such a change in style from the rich sobriety of, for instance, the altar pieces of Dijon, as in the great Spanish retables of the fifteenth and sixteenth centuries.

In the fifteenth century, Dello Delli, famous for his paintings in "gesso" style, is mentioned by Vasari as having entered the service of Juan II of Aragon. The "gesso," or stucco, was spread over the wood carving and painted over, a process, by the way, that goes back to the time of the Egyptian pyramid-builders. Then came the direct influence from Burgundy and Flanders with



SPANISH CARVED RAILING
Sixteenth Century

the marriage of Maximilian with Joan of Spain; and from Germany in the sixteenth century with Charles V, their son, under whose reign the names of foreign artists found in the Spanish archives, as well as the foreign taste discernible on the great woodwork of the Spanish churches, are proof of their influence.

Architects, and sculptors, painters, enamelers, imagineros, entalladores, estofadores, and innumerable artist-artisans, were employed in the handling of sculpture painting. The sculptured group of walnut or Cuença pinewood was covered with a coat of "gesso." On this modeled stucco-work the other specialists, gilders, painters, varnishers, even stuff-makers, plied their skill to achieve the realism in which the heart of the Spaniard so delighted. The great period of this art was that of Felipe de Borgoña, of Alfonso Berruguete and of

Vigaray, *i. e.*, the sixteenth century. In the seventeenth century the art became debased by an overpowering passion for realism, which did not scorn to clothe figures with painted stuffs and additions of metal work, real chains and cords, etc., in which sculpture becomes secondary to its realistic accessories. Yet some wonderful examples survive of the seventeenth century, such as the painted Mater Dolorosa in the Victoria and Albert Museum.

In the sixteenth century Spanish taste reacted on Flemish work. Later, when the vandalism of the Reformation destroyed in the Netherlands much of the artistic magnificence of the great cathedrals and churches, Spain continued to use its rich decorative art.

In time from these varied influences was evolved the ornate style known as "plateresco" because of its resemblance to silver work, a varied combination of Gothic and Renaissance with "Mudejar" forms. The impulse that two centuries later carried the rest of Europe into the exaggerations of the "baroque" and the "rococo," carried Spain still further into what the Spaniards themselves call "*estilo monstruoso*," a riotous extravagance which reached its height in the latter part of the seventeenth century under the architect Churriguera, and became known as "Churrigueresque," of which, strange as it may seem, Spain is proud.

* * * * *

But the Flemish influence on many retables of Spain is clear. The doors in the Spitzer collection (1541) still show attachment to the Gothic taste lingering well into the Renaissance, and of these gracefully beautiful influences, the delicate wood-lacework fragment of railing recently presented to the Pennsylvania Museum by Mrs. John Harrison shows a survival. This piece of carved lime-wood was purchased in Spain by the late Stanford White, and was in his possession at the time of his death. It seems to have formed part of the top-railing of some retable, altar screen, or of a choir decoration—most probably the first—and is as beautiful and delicate a piece of sixteenth century wood carving as one is likely to see. The word "retable" properly means the framework of the altar piece⁽¹⁾, often in three sections, the two end pieces folding over the central panel. These altar pieces are called in modern art nomenclature "trptychs," or when in more than three pieces, "polyptychs."

In primitive times the altar was simple and without ornament. The bishop sat behind it, so that it is clear that nothing intervened, neither reredos nor retable. The enclosure of the choir and stalls seems to have been approximately coeval (thirteenth century) with the appearance of great fixed altar pieces, and metal work seems to have been its forerunner. In the fourteenth century a tendency to exaggerate novel ideas in the accessories of church equipment prevailed. The earliest fixed construction corresponding with the later triptychs and polyptychs is the retable of soft limestone in the church of the Carrière St. Denis, Paris, a picture in stone forming a kind of screen and resting on the altar. Nowhere, then, was it a custom to make the altar a fixture resting against the east wall. There was a space between, and the early retable served

(1) Havard, vol. IV., "Retable."

to support and conceal a large reliquary over the ambulatory.⁽¹⁾ A tabernacle on the altar itself has, at most, the authority of the last three centuries. As innovations succeeded each other, the retable became an adjunct on which much skill was lavished. It eventually took on architectural proportions, became a towering edifice, as in the cathedral of Seville, with canopied niches and statuary, pendentives, and marvelous traceries of all kinds soaring up to the top of the building, and which reached its highest development in Spain.

Our present interest, however, is in the smaller variety of carved wood retable which formed a framework for pictorial woodwork or painting. Such usually consist of a triptych, or, as in our example, of a polyptych. Sometimes the wings are subdivided. The whole is more or less lavishly carved, some, as the fragmentary specimen that has found its way to the Pennsylvania Museum, present the appearance of veritable lace-work of wood.⁽²⁾

The wood carving industry in the fifteenth and sixteenth centuries was so active that everywhere could be seen traceries of carved wood, often gilt and painted; and even in domestic architecture it occupied a prominent place. All paneled work tended to assume an architectural type. Panels, bench ends, coffers and chests were designed after the pattern of window tracery. Panels from French and other chests of this epoch are delicate and often very beautiful, armorial shields being added to the fine ogival decoration. Some such panels in oak wood, sixteen in number, and of the early seventeenth century at latest, may be seen in the Charles Godfrey Leland collection in the Pennsylvania Museum.

In the fifteenth century—Italian “quattrocento”—paint and gilding were much used. Thus we have seen in connection with the painted group of the Magi, that Dello Delli employed this technique on “gesso.” He was so popular that no house of consequence seemed then complete without some specimens of this work in the form of furniture or decoration. The taste for the glorification of ecclesiastic furniture and decoration spread to the palaces and manor houses of France, England and Germany. Great stall work was done for these and the monasteries. Germany and Spain took up the Renaissance in a more Italian spirit than did England or France. Señor J. F. Riaño says: “The brilliant epoch of sculpture in wood belongs to the sixteenth century and was due to the great impulse received from Berreguete and Felipe de Borgóna. The latter was the chief promoter of Italian art in Spain. The choir of the cathedral of Toledo where he worked so much is the finest example in Spain.” In France in the seventeenth century the art of wood carving was to a great extent replaced by marquetterie. The fine work of Boule, Le Brun and others drove it out from the stronghold of fashion. Not so in Spain, where it survived, although in a degenerate form due to an inordinate popular love of the most repellant realism.

(1) “Wood Sculpture,” by Alfred Maskell, p. 63. Compare “South Kensington Museum Handbook.” By John Hungerford Pollen, pp. 60-83.

(2) “Wood Sculpture,” by Alfred Maskell, p. 64, says: “As a rule Flemish retable works of the fifteenth century show evidence of the perfection of skill attained by the wood carver in the declining years of Gothic feeling, with as much sobriety as the then prevailing taste for exuberance of detail permitted.” This is said in comparison with the highly florid and over-exuberant style of the German work, but will hold good of the Flemish work as it has influenced Spanish art.

The date to be ascribed to the exquisite fragment of railing now under consideration seems to be the second half of the sixteenth century. At least it seems to belong to the order of the Bachelier school of wood carving, of which the magnificent choir of the Cathedral of Auch in the Toulousain is the most superb exponent.⁽¹⁾

S. Y. S.



TEXTILE FABRICS OF THE INCAS

A small, but choice, collection of Peruvian textiles has been placed on exhibition in the Textile Room, consisting of woolen and cotton fabrics from Peruvian tombs. This collection was presented to the Numismatic and Antiquarian Society of Philadelphia nearly thirty years ago by Dr. José Mariano Macedo, of Lima, and has now been deposited in the Museum for safekeeping.

The Peruvian weavers, at the time of the Conquest, had reached an advanced state of perfection in their art. They manufactured the most beautiful fabrics of cotton and the wool of their domesticated animals, such as the llama and alpaca. From the finer wool of the vicuñas and huanacos, which roamed wild through the mountains, they made the finest cloth, which was worn only by the Incas or kings. This was profusely ornamented with colored designs woven into the fabric, representing birds, beasts and human beings. The garments of the wealthier classes were elaborately decorated with fringes and tassels, which sometimes represented human heads with long flowing beards, or entire figures with elaborately woven accessories.

The feather workers also produced the most exquisite fabrics from the beautifully colored plumage which was plucked from the gorgeous birds of the Peruvian forests. The feathers were usually attached to a solid ground of cloth, completely covering it and over-lapping each other like the scales of a fish, so that the delicate tips alone remained visible. The natural colors were cunningly worked into ornamental designs and intricate mosaics, to be worn by the members of the nobility, or used as hangings in their houses.

The group of tapestries now on exhibition consists of fragments of garments, and includes a complete *unco*, a short armless shirt of cotton cloth with elaborate geometrical decoration woven in brown and white. The majority of the specimens are of wool, probably of the alpaca, with a warp of cotton, while some of the finer and more delicate pieces are composed entirely of the wool of the vicuña. One of the most striking peculiarities of these fabrics is the separation of the colored designs by vertical slits, which run with the warp, presenting a remarkable resemblance to some of the Coptic weaves of Egypt.

In his interesting article on the "Textile Fabrics of Ancient Peru," Prof. William H. Holmes, of Washington, describes the ancient method of weaving, as follows: "The Peruvian workman stretched his series of warp threads side by side, usually twenty or thirty to the inch, between two holding rods, and

⁽¹⁾ Compare plate LI of Maskell's already quoted work on wood sculpture, giving portions of the choir.

upon this warp as a foundation he began his fabrics. It seems that he did not begin as in ordinary weaving at one end of the piece, carrying the work uniformly thread by thread to the other end, but worked more or less in patches, setting in independently one entire bit of color, carrying the yarn back and forth over that area and pressing it down until the web was entirely hidden and both sides of the work exhibited the same figure. Other patches of color were added to this until the desired pattern was developed.

"As a result of the peculiar methods employed some unusual effects were produced. The most notable feature is the open-work effect characteristic of these fabrics. Holding a piece up against the light, the figures appear partly outlined as transparencies, the effect being very pleasing."

Selecting a few of the characteristic examples from the collection, the first illustration shows a small strip of finely woven woolen cloth divided into square blocks, each one containing the figure of a man or monkey. The upper square is woven with a yellow ground, the figure being in deep red, dark brown, white and black. In the middle section is a highly conventionalized figure in dark brown, yellow, white and black on a light brown ground, while the lower square in coloring is almost similar to the upper one, with the addition of some light blue.

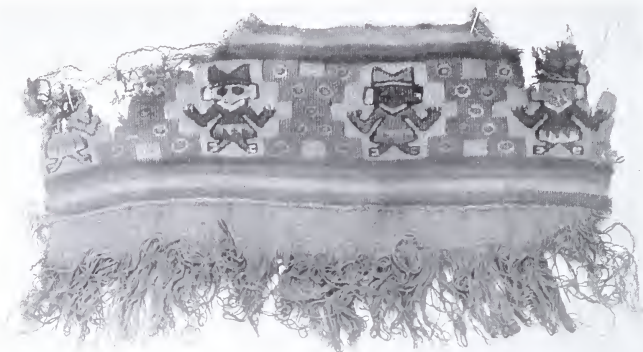
A section of the border of a robe or garment with deep fringe is shown in the next illustration. This also is woven of the finest wool and the colors are still fresh and bright. The human figures in the border, which are outlined in black, have alternately yellow and red faces.

One of the finest examples of the collection, illustrating in a marked degree the open-work effect, is a piece of cloth, a portion of which is shown in the next engraving. The design, while simple, is exceedingly effective, being composed of serrated lozenge-shaped figures, each one containing a conventionalized animal, in light brown on a yellow ground. The border below is woven in an angular bird design, so arranged that the pattern is the same when reversed, the birds being in yellow with a background of rich red.

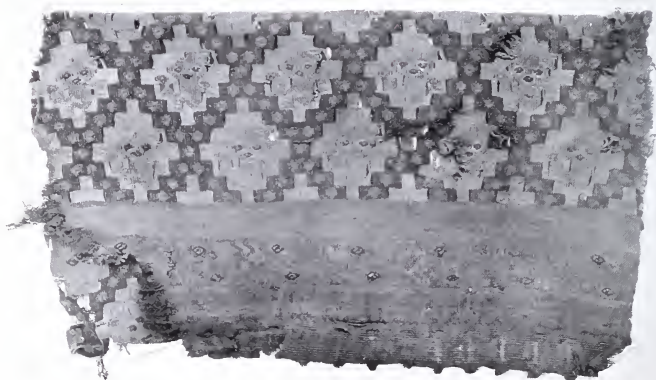
An entirely different style of fabric, made extensively in Peru, previous to the Spanish invasion, consists of a rather coarsely woven cotton cloth with



FRAGMENT OF WOOLEN CLOTH
Ancient Peruvian

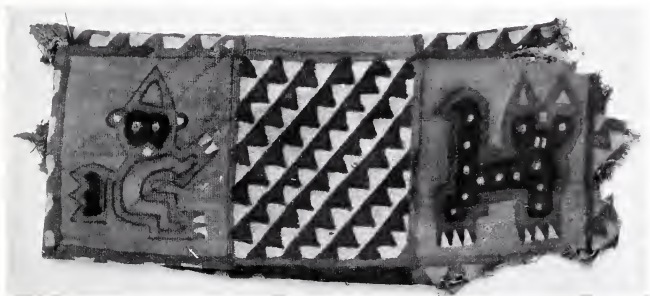


FINE WOOLEN FABRIC
Ancient Peruvian



FINE WOOLEN FABRIC
Showing Openwork Effect
Ancient Peruvian

designs which have been painted with the brush in fast colors. These fabrics were for the use of the poorer people. The decorations consist of figures of animals and geometrical patterns. One piece in the collection is painted with a series of figures of cats in various shades of brown on a pale brown field. The accompanying illustration shows a fragment of a larger piece, in which the decorations represent figures of monkeys and cats, separated by serrated squares. The monkeys are painted in brown camaieu on an orange field, while the cats are dark brown with white spots, on a ground of light brown.



PAINTED COTTON FABRIC
Ancient Peruvian

Prof. Holmes states in his monograph that "the ancient peoples were exceedingly fond of fringes, and some of their tassled garments are marvels of elaboration. A large mantle now in my possession has a compound foundation fabric of patchwork and passementerie work, consisting upon the surface of separately woven rosettes, into which faces or geometric figures are worked, and upon which a multitude of tassels and clusters of tassels are fixed. The fringe consists of clusters of tassels, and is upward of 20 inches long. The head of each principal tassel represents rudely a human or animal head, the features being in relief and in color. There are upwards of three thousand tassels in all, and years must have been consumed in the execution of the garment."

E. A. B.



AN OLD FRENCH CLOCK

Among the interesting articles of authentic furniture of the Louis XVI period purchased in 1912 by the Pennsylvania Museum, as forming part of the Lenox estate, was a handsome clock of the period, made by Cachard, who



OLD FRENCH CLOCK
Louis XVI Period

succeeded Charles LeRoy, clock-maker, Rue St. Denis No. 56, Paris, in 1765. The fact is attested by the inscription on the dial.

The clock is very similar to one made by Engaz, Paris, reproduced by Britten in his invaluable work on "Old Clocks and Watches and Their Makers."⁽¹⁾ The Lenox specimen, however, does not give the day of the week and the day of the month, as does the Britten clock on a dial signed Dubisson. The case, however, is almost identical, the main difference being that in the Lenox specimen the decorative urns are on the sides and the floral motives on

(1) P. 414. New York, Charles Scribner's Sons, 1904.

top of the supports, while in the Britten illustration the order is reversed. The body of the clock, like the plinth, is of white marble, black marble Corinthian columns adorning the flat surface of the supports on either side of the face. Fine brass mountings and scroll applications of the same metal, besides brass floral designs, garlands, and ornaments add to the grace and beauty of the clock, which stands on small brass feet.

The pendulum, a sun-burst, the surmounting eagle, and one of the applied brass scrolls were lost, but by rare good fortune, Mr. Chase, of Caldwell & Company, while in Paris last summer was able after a considerable search among the antiquaries of old Paris, to secure original fac-similes of the missing parts, this pattern of clock obviously having been a popular one at the beginning of the reign of Louis XVI (1774).

Major David Lenox obtained the clock along with the other articles of Louis XVI furniture inherited from him by his niece, Miss Sallie Lukens Keene, and now in the Museum, prior to the Revolution, according to a family tradition. The facts connected with the clock narrow down the date of its purchase and that of the furniture to between 1765 and 1777, as Cachard's name inscribed on the dial as "Successor to Charles LeRoy" is known to have succeeded this distinguished clock-maker of the Rue St. Denis in 1765. On the other hand, Major Lenox was in this country in 1777, when he was elected a member of the First City Troop. As it is unlikely that the purchase was made at either extreme end of the above period, in round figures the clock may be dated about 1770-1775, that is, at the end of the reign of Louis XV or at the beginning of the reign of Louis XVI.

For the history of the owner and his family, of their house and their furniture, the reader may be referred to the BULLETIN OF THE PENNSYLVANIA MUSEUM for April, 1912.

S. Y. S.



ADDITIONS TO THE CERAMIC COLLECTIONS

There have recently been added to the collection of pottery and porcelain some rare examples of English wares, including two pitchers with the so-called silver lustre decoration and transfer-printed designs colored by hand, which are of historical interest. One of them bears on one side a cartoon representing "John Bull and his Companion (the British Lion) challenging Bonaparte and his Relation (the Devil)," with long inscriptions issuing from the mouths of the figures. On the reverse is a print showing "One of the 71st taking a French Officer Prisoner in Portugal." This is one of the rarest of the Napoleonic ceramic cartoons. It is particularly interesting at this time, as it bears the date 1813 and is therefore just one hundred years old.

The other jug shows on one side the "Marqs. of Wellington in the Field of Battle," while on the reverse is depicted "The Narrow Escape of Boney through a Window," the French general being represented as a Lilliputian who is being carried away on the back of a Brobdingnagian soldier.

John Turner, of Lane End, Staffordshire, a contemporary of Josiah Wedgwood, was a close imitator of the great potter, and some of Turner's jasper



STAFFORDSHIRE CREAMWARE JUGS

Wellington and Napoleon Designs
Silver Lustre and Colors, 1813



CANE WARE BULB DISH

By John Turner, Eighteenth Century



JASPER WARE
By John Turner, Eighteenth Century



"WINE AND WATER" VASES
By Josiah Wedgwood

and cane-colored wares are of almost equal merit. Among the recent accessions is a large semi-circular bulb dish of cane-colored stoneware, bearing in front a finely modeled group of boys in bold relief. An exquisite little pot-pourri vase, of blue jasper with white reliefs of classical subjects, also bears the Turner mark.

Two important pieces of Wedgwood's black basalté have been added to the Bloomfield Moore collection by purchase. They are what are known as the "Wine and Water Vases," which were modeled in 1775 by Flaxman. These vases stand $15\frac{1}{4}$ inches in height, the one for wine being surmounted by the figure of a Satyr which grasps the neck of the vessel with his arms and holds in his hands the horns of a ram, whose head is modeled on the front. Festoons of grapes adorn the sides, while the lower part of the vase is decorated with godroons. The water vase has a Triton handle, and in front a dolphin's head, with a festoon of water plants at each side.

There have also been added to the Bloomfield Moore collection a fine example of Whieldon agate ware and a green glazed tea pot, a Leeds cream-ware tea pot with decoration of portrait heads in enamel colors, and two black glazed Jackfield tea pots, all of the eighteenth century. E. A. B.



NOTES

COVER DESIGN—The cover design for this issue of the BULLETIN was executed by Ernst F. Dettner, a pupil of the School.

HANSON CAB—The hansom cab, which a few years ago was so popular in the larger cities of England and this country, is rapidly being supplanted by more modern forms of public vehicles, and will soon be a thing of the past. An example has recently been added to the collections of the Victoria and Albert Museum of London. A typical specimen has been purchased in London by Mr. John H. McFadden and presented by him to the Pennsylvania Museum. To the coming generations this will prove as great a curiosity as the Conestoga wagon or the high wheel bicycle.

WALPOLE SOCIETY—The members of the Walpole Society, an organization composed of collectors of art objects from various parts of the country, which met in Philadelphia on November 30th, spent several hours inspecting the Museum collections.

NEW CASES—Two new exhibition cases have been added to the ceramic room of the Bloomfield Moore collection, in which have been installed the fine collection of old Wedgwood and its contemporary imitations, to which some important additions have recently been made. By this arrangement the overcrowded condition of some of the other cases has been relieved.

CASE LININGS—The floor cases in the East Gallery containing the collections of Lacquers, Enamels, Ceramics and Glass have been newly lined with light colored cloth, as the result of recent experiments in backgrounds.

SCHOOL NOTES—To partially fill the vacancies caused by the resignation of Mr. Barker and Mr. Mertz, Mr. Abbot McClure, a former pupil, and Miss Jane Driver, one of the members of last year's graduating class, have been engaged to assist in the work of the general and design classes.

The prize of \$20.00, offered by Miss Nina Lea for a poster, was awarded to Miss Helen J. Hulme, who also won the second prize in the "Keramic Studio" contest for decorative flower studies, Miss Jane Baker receiving the first. Miss Elizabeth Burt was given the second and third of the Thomas Meehan prizes for water color paintings of the mallow plant. Mr. W. H. Thompson and Mr. C. Schuler each received prizes offered by Mr. John T. Morris for an architectural subject. Mr. H. H. Battles has offered to the painting classes a prize of \$25.00 for the best water color study of the new zinnia he is developing, and five additional \$5.00 prizes for other studies, a prize of \$15.00 for the best study of a new rose, and three additional \$5.00 prizes for other studies of it—ten prizes in all. Mr. Battles proposes to do this in relation to various new plants he is introducing.

The Alumni Association held its annual meeting December 10th. The reports of the officers all showed a great increase in the activities of every kind, membership, treasury receipts and strengthening of the organization in all ways. The Business Bureau received applications from outside, amounting to one hundred opportunities for employment, or to execute orders for art work. The problem is to meet these offers with qualified students, as it is a temptation to the pupils to accept offers before they are properly prepared. The greatest demand is for teachers of drawing and manual training. Seven applications for such positions were received the first week in December.

A scholarship for the study of industrial art in Italy, to be awarded to a graduate of the School in June, 1913, was presented by Mr. Charles Burnham Squier, being the third which will become available this season, the first two having been offered by Mrs. James Mifflin and Mrs. Joseph F. Sinnott. Mr. Squier, who is particularly interested in Italy, felt that no greater advantage could be offered the student completing his required work here successfully than seeing the best examples of what he is training to do in the country of the renaissance of art.

The traveling exhibits have been again sent to graduates of the School, teaching in districts where good examples of art work are not readily seen, and have done splendid service.

The annual exhibitions of the Association opened this season with a display of the pottery presented by Mrs. James Mifflin and Mr. John T. Morris, the latter collection having been specially made for the School. The results in the experiments in stoneware made at the School during the summer were also shown and received much appreciative comment. At the annual meeting a large exhibition of sketches and photographs, made by Miss Sophie Bertha Steel, in England, Spain, India, Java, China and Japan, was shown, giving the peculiar atmosphere of each country with great success and skill.

The recent Historical Pageant Committee has presented to the Association, for use in the Saturday afternoon Sketch Class, twenty-nine complete costumes of various colonial characters, which, added to those already owned by the School, probably makes this collection the best in America.

ACCESSIONS

October—December, 1912

CLASS	OBJECT	HOW ACQUIRED
Antiquities	Collection of Old Baskets, Wall Paper, Birth Certificates, etc. Added to the Frishmuth Antiquarian Collection	Given by Mrs. William D. Frishmuth.
	Collection of Ancient Peruvian Textiles, Bronze Implements, Musical Instruments, etc.	Lent by the Numismatic and Antiquarian Society.
Carvings	Carved Wood Railing, Spanish Gothic, 16th Century	Given by Mrs. John Harrison.
	Large Wood Carving, Madonna and Child and 2 Magi, Spanish, 17th Century	Bought—Annual Membership Fund.
Ceramics	Black Basalte Medallion, Made by Wedgwood & Bentley, 1768	Given by Mr. Samuel P. Avery.
	6 Pieces of Flint Enameled Ware, Bennington, Vt., 1849	Lent by Dr. Edwin A. Barber.
	Covered Jar, Worcester, England, 1780.....	
	Stoneware Jug, Buntzlau, Germany, 18th Century.	
	Stoneware Food Bottle, Bouffieux, Belgium, 17th Century	
	Pottery Vase, Painted Decoration, Cypriote....	Given by Mrs. George Boker.
	2 Brown Pottery Dishes, American.....	Given by Mrs. William D. Frishmuth.
	Pottery Vase and Ewer, Painted Decoration, Made by Haviland & Company, Limoges, France, 1876	Given by Mrs. Annesley R. Govett.
	Pottery Tureen, Style of Thomas Whieldon, Staffordshire, England, c. 1780	Given by Mrs. Emma B. Hodge.
	2 Salt Glazed Stoneware Vases, Made at the School of Industrial Art, Philadelphia	Given by Mr. John T. Morris.
	Pottery Bulb Dish, Wedgwood Style, Made by John Turner, Staffordshire, England.....	Given by Miss Elizabeth C. Roberts.
	Porcelain Vase, Painted Decoration, Doulton, England, 1875	Lent by Mrs. Jones Wister.
	Large Porcelain Vase, Copenhagen, Denmark...	
	Green Glazed Pottery Teapot and Agate Ware Cream Jug, Made by Thomas Whieldon, Fenton, England, c. 1770	Bought—Bloomfield Moore Fund.
	Black Basalte Wine and Water Vases, Made by Josiah Wedgwood, 1785	
	Jasper Ware Flower Vase, Made by John Turner, Staffordshire, England, 1790	
	Pottery Teapot with Dutch Figures and Inscription, Leeds, England, Late 18th Century.....	
	Black Lustre Teapot and Cream Jug, Jackfield, Shropshire, England, Late 18th Century.....	
	White Salt Glazed Stoneware Teapot, England, c. 1760	

CLASS	OBJECT	HOW ACQUIRED
Furniture	Pottery Pitcher, Colored Cartoons of Napoleon, Staffordshire, England, c. 1825	Bought—Special Museum Fund.
	Pottery Pitcher, Figures of Wellington and Napoleon, Staffordshire, England, 1813	
	Pottery Figure of Lion, Staffordshire, England, c. 1825	
	Pottery Toby Jug, Style of Thomas Whieldon, Staffordshire, England, c. 1800	
	Pottery Plaque, Peacock Decoration, by Zsolnay, Pecs, Hungary, 1879	
Glass	Large Circular Convex Mirror in Gilded Frame, American, 19th Century	Given by Mr. William Day Rowland.
	Large White Glass Tumbler, Engraved Decoration, German	Bequest of Mrs. Rebecca M. Allen.
	Dark Blue Glass Bottle, Persian, 18th Century, 20 Pieces of Old Glass, Swiss and American	
	15 Glass Paper Weights, American	Lent by Dr. Edwin A. Barber.
	Small Blue Glass Bucket, Made at the Wistar Glass Works, Near Salem, N. J., 1797	
	Glass Cup Plate, Made at the Sandwich Glass Works, 1831	Given by Miss Alice Follansbee.
	Glass Rose-Water Sprinkler, Persian, Early 19th Century	Given by Mrs. John Harrison.
	Large White Glass Liquor Bottle with Cut Decorations, Spanish, 19th Century	Given by Miss Elizabeth C. Roberts.
	5 Glass Bottles and 1 Tumbler, Decorated in Enamel Colors, Swiss, 18th Century	Bought—Special Museum Fund.
	Silver Coffee Pot, Teapot, Cream Jug, Mug, and Tablespoon, American, Old	Lent by Mr. Richard W. Davids.
Goldsmith's and Silversmith's Work	Silver Communion Service, Consisting of Large Tankard, 4 Silver Cups and 4 Cup Stands, American, 18th Century	Lent by the First Baptist Church of Philadelphia.
	14 Antique Watch Keys	Lent by Mr. Moyer Fleisher.
	Small Silver Teaspoon, Made by S. Alexander, American, Old	Given by Mrs. William D. Frishmuth.
	4 Open-Face Gold Watches, European, 19th Century	
	Small Silver Cream Jug, Made by J. Bayly, Philadelphia, 1783	Given by Mr. Edward I. H. Howell.
Metalwork	Iron Stove Plate, Made by Baron Henry William Stiegel, Manheim, Pa., 1762-1774	Bought—Special Museum Fund.
Musical Instruments	Old Drum, Chinese	Given by Mrs. William D. Frishmuth.
Textiles	Christening Robe, Brocaded Silk, Swiss	Given by Mrs. George Boker.
	Collection of Old Galons and Laces	Given by Mr. Samuel B. Dean.
	3 Peasant's Head-dresses, Austrian Tyrol	Given by Mrs. William D. Frishmuth.
	Embroidered Scarf	Given by Mrs. John Le Conte.
	Large Turkish Embroidery	
Vehicles	Piece of Reticella with Tambour Stitching, Denmark, c. 1775	Given by Mrs. John Markoe.
	8 Dolls	Lent by Miss Mary E. Sinnott.
	Hansom Cab, English	Given by Mr. John H. McFadden.
	Donkey Cart, Sicilian	Lent by Mrs. Richard Waln Meirs.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patrons—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to The Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9:30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum	\$.25
A Brief History of the Bayeux Tapestry .....	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome .....	.10
The Great Seals of England .....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover	1.00
Large paper edition, Cloth	5.00
Handbook of the Maiolica of Mexico:	
Paper cover	1.00
Flexible Art Canvas	2.00
Art Primer No. 3, Lead Glazed Pottery .....	.50
Art Primer No. 5, Tin Enameled Pottery .....	.50
Art Primer No. 6, Salt Glazed Stoneware .....	.50
Art Primer No. 9, Hard Paste Porcelain .....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain .....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....
dollars for the use of the said Corporation.

Witnesses,

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses,

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

APRIL, 1913

ELEVENTH YEAR

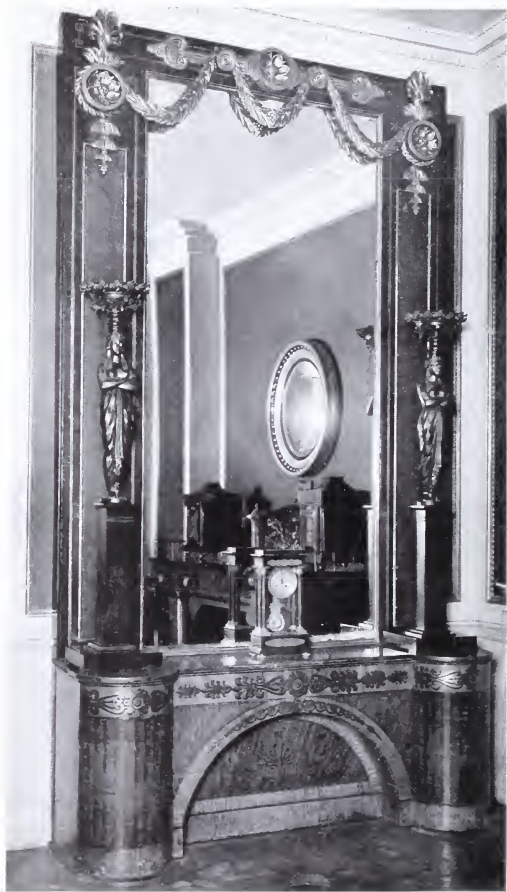
Number 42

TWO PIECES OF EMPIRE FURNITURE

Owing to the death in 1911 of Mrs. Oliver Hopkinson and to the consequent breaking up of the home occupied by the family at 1424 Spruce street, the Pennsylvania Museum has been enabled to secure two handsome pieces of furniture of the Empire period. These form an important addition to the alcove assigned at Memorial Hall to that order of furniture, of the collection of which the superb sideboard bequeathed by the late Miss Elizabeth Gratz to the Museum in the main formed the nucleus.

The pieces referred to are a large pier mirror framed in wood and ornamented with heavy gilt garlands and other designs in the style of the period. The glass of old French plate is set up on a low massive stand or low console two feet six inches in height, with fluted columns of light wood. Two stiff, draped female figures three feet high, bearing baskets on their heads and standing on wood and gilt pedestals two feet one inch high, rise on either side and add to the dignity of the piece. As a whole, the latter stands eleven feet from the floor. It is six feet in width. It came into the possession of the Hopkinson family through Mr. Oliver Hopkinson's marriage in 1847 with Miss Eliza Swaim. Her father, Dr. William Swaim, who died in 1846, had imported it from England. Dr. Swaim fought as Captain in the War of 1812. He was of Huguenot descent, and his ancestors had settled in Connecticut early in the seventeenth century. One of Mrs. Oliver Hopkinson's forebears was a member of the First General Court (the name given the Legislature in the new colonies), held at Hartford in 1636. Mr. Oliver Hopkinson died in 1905, his widow surviving him six years.

The second piece of furniture, a mahogany wall table with gray marble top and columns, and ormolu decorative plaques, is a very fine example of the Empire style. It once belonged to Governor De Witt Clinton of New York, who died at Albany in 1828. It is three feet high by three feet six inches in width. How it came into the possession of the Swaim family is unrecorded otherwise than by tradition. It was given to Mrs. Hopkinson by Mrs. Catharine Swaim, widow of James Swaim and son of Dr. William Swaim and a half brother of Mrs. Oliver Hopkinson. Mrs. Catharine Swaim died in 1875. James Swaim had received it from his father, who died at his residence southeast corner of Seventh and Chestnut streets in 1846.



PIER MIRROR
Early Nineteenth Century



WALL TABLE

Formerly Owned by Governor De Witt Clinton

It is from the same sale that a fine Guarnerius violin passed from the hands of the Hopkinson family, of which it was a valued heirloom, into those of Mr. Thaddeus Rich, soloist of the Philadelphia Orchestra, and this recalls the fact that the men of the Hopkinson family for several generations have been skilled musicians, as well as noted statesmen and leading figures in the social, literary and political life of the community. The Hopkinson heirlooms, however, were in the main either distributed by will, or purchased by the members of the family. A good piece of Clignancourt porcelain was also secured, which is described elsewhere.

S. Y. S.

CHINESE ENAMELS

The art of using colored enamels as a surface decoration on metal appears to have been practised in China as early as the fourteenth century of the Christian era, having been introduced into the north of China by Byzantine enamellers, and into the south somewhat later by the Arabs. Dr. Bushell, in his *Chinese Art*, states that "The most common 'mark' of Ming Cloisonné is that of the Ching T'ai period (A. D. 1450-1456)," and he further informs us that among the earliest marks that have been noticed is that of the last emperor of the line, Chih Cheng, of the Yuan dynasty, who reigned from 1341-1367. Marked pieces, however, are exceedingly rare and the age of Chinese enamels can usually be approximated only by the peculiarities of their coloring, decorative treatment, and the shapes of the articles themselves.

Chinese enamels may be divided into three classes: I. Cloisonné; II. Champlévé; III. Painted. The Museum possesses a fine collection of Chinese cloisonnés and some good examples of champlévé work, but in this article we shall attempt only to obtain a glimpse of the interesting enamels belonging to the third of these groups.

Painted enamels are produced by covering the surface of the metal with a thin, opaque white or tinted ground, without the employment of cloisons, or separating wire partitions, and then painting the designs in the enamel colors with a brush. The metal foundations on which the painted enamels of the Chinese are placed are usually quite thin and light in weight. Canton has been the principal center for the production of these enamels since the K'ang-hsi period (1662-1722), during which reign the Limoges style of enamel painting was probably first introduced into China.

The collections of Canton enamels in the Museum consist of a representative series in the Bloomfield Moore room and the noted collection formed by the late Dr. M. W. Dickeson, purchased from his estate with the income of the Joseph E. Temple trust. The two groups, which have been installed in two large cases in close proximity, contain plaques, plates, large temple censers, small incense-burners, wine pots, sweetmeat trays, vases, cups and saucers, tea-caddies, pricket candlesticks, pencil rests, jewel trays, tea-pots and numerous other objects intended for useful or ornamental purposes.

The first impression one receives on viewing these brilliantly tinted enamels is that they represent an endless variety of styles in decorative treatment, without regard to plan or purpose. A closer inspection, however, will reveal the fact that many of these pieces have been painted in close imitation of the characteristic styles of porcelain decoration which prevailed in China under the different emperors, particularly through the seventeenth and eighteenth centuries. In the collection we find examples of the *famille verte* of the K'ang-hsi period (1662-1722), with designs in copper green and dull red; specimens of the *famille rose* style, of the Ch'ien-lung reign (1736-1795), such as rose back plates with chrysanthemum designs in pink; numerous pieces simulating the cloisonné enameling, copied from that variety of Chinese enameled porcelain made for the Siamese and southern markets; objects for the Persian trade, such as rose-water sprinklers and wine ewers, also copied from the Chinese



LARGE TEMPLE CENSER
Canton Enamel



LARGE BOWL
Canton Enamel



LARGE PLAQUE
Canton Enamel
Dragons Amid Clouds



WINE POTS
Canton Enamel



CUP AND SAUCER
Canton Enamel
Painted for the European Market

originals in porcelain, and some interesting examples painted with European designs from colored prints which were sent to China to be copied on the porcelains of the late eighteenth and early nineteenth centuries.

The earliest piece of Canton enamel in the collections is a large bowl of the K'ang-hsi reign, with a plain powder blue ground. The Ch'ien-lung period is represented by numerous fine examples, including a graceful tea-pot with deep rose ground, and a bowl with pink ground decorated with dragons in green and brown (see small cut). Many other pieces, such as are usually attributed in museum collections to the period from 1736 to 1820, are of later date, extending into the middle of the nineteenth century, such as that numerous class of objects decorated with floral designs in polychrome on dark blue. These collections will be more fully treated in a handbook on the Museum enamels, which is now in course of preparation.

E. A. B.



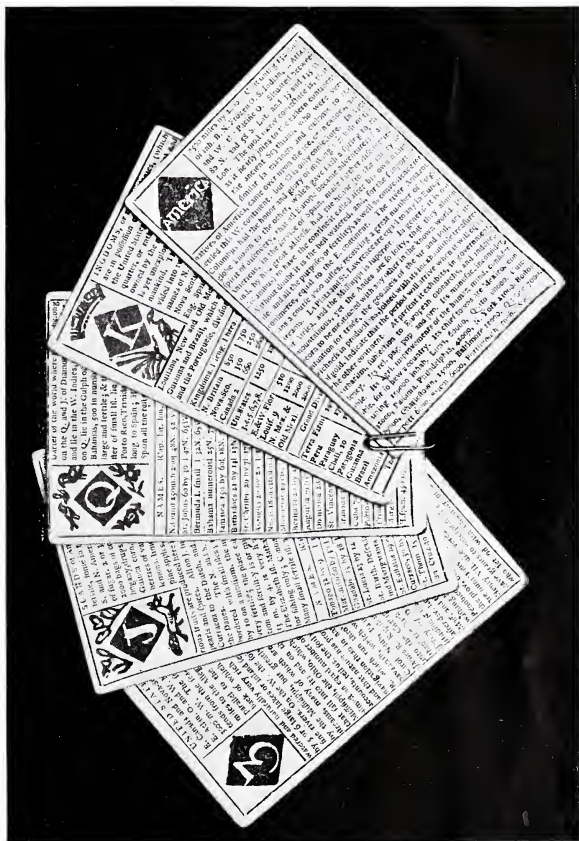
EDUCATIONAL PLAYING CARDS OF THE EIGHTEENTH CENTURY

A humble though truly interesting addition to the collections has been made recently in the shape of a pack of educational cards printed in the latter part of the eighteenth century. It consists of a full pack of which no better description can be given than that presented by the author himself in the "Preface" card introducing the pack:

"While Guthrie's and other grammars instruct those only who have opportunity for study; this compendium is calculated to give those who have not much time to read (and particularly young persons at school) a general acquaintance with the bigness, boundaries, population, capitals, latitudinal and longitudinal distances from London, islands, rivers, lakes, mountains, climates, productions, agriculture, manufactures, trades, government, religion, customs, learning and curiosities of every Kingdom or State in the world, in an easy suatory manner; as it describes Asia under Spades, Africa under Clubs, Europe under Hearts, America under Diamonds; arranged thus, each quarter is described on the first page of its suit, and each K. page contains the Kingdoms, and the number pages their descriptions; the reader will observe that Tartary on the K. of spades has the figure '2' annexed, which refers to the 2 of spades; England, Scotland and Ireland have 2, 3, 4, their description begins on the 2 and ends on the 4, etc. The islands are on the Q. and J. of each suit."

A quaint note follows:

"Should the scientific discover any inaccuracies, their candour will ascribe them to some pardonable cause; and that of the public will graciously accept the labours of the Author as an evidence of his good will toward mankind." Some curious assertions on the part of the author show the state of knowledge of his day, and how little of the Western Hemisphere had been seriously explored. For instance, while describing the American Continent, he remarks: "In general it is not mountainous. Yet the Andes are so lofty that they almost scorn to be mentioned with any in the world." Again, in enumerating the



EDUCATIONAL PLAYING CARDS

chief towns of the American Continent, he mentions first Mexico, 150,000 inhabitants; Lima, 60,000; Quito, 60,000; Cuzco, 42,000; after which come Philadelphia, then still the Capital of the United States, 42,000; New York, 23,000; Boston, 19,000; Charleston, 15,000; Baltimore, 12,000; Quebec, 7000; Newport, 6000; Salem, 6000; Portsmouth, 5000, etc. At this time Louisiana belonged to Spain, to which France had ceded it in 1762. The United States is mentioned as separate from those "Kingdoms or rather colonies which are in possession of European Kings." An article on Canada describes it as three thousand miles from London W. by N. and east New Britain and Hudson Bay, S. Nova Scotia, Province of Maine, New Hampshire, Vermont and New York, W. by unknown lands.

As to the date of the pack, the fact of Philadelphia being mentioned as the Capital of the United States shows it to have been at least as old as 1790⁽¹⁾ when Washington was founded and the seat of government was officially in Philadelphia until 1800, when it was removed to Washington. It may be noted that the resumé of English history given on the 2, 3, and 4 of hearts, stops short with the ascent of the throne by George III—that is, 1760; and this fact, as well as that of Louisiana being mentioned as a Spanish possession, might have inclined one to give the cards an earlier date limit had it not been for a note on France which narrows the earliest time limit to about 1786-1789. On the 5 of hearts may be found this sentence: "The French are now struggling for civil and religious liberty"—which perfectly describes the legislative struggles of the crown and privileged classes and the *tiers état* that immediately preceded the Revolution of 1789. Moreover, while the article on Poland does not mention the first partition of that country in 1772, the note on Prussia states that "They (the Poles) were almost ruined by the late King of Prussia," a luminous phrase which fixes the lower limit of time for the printing of the pack to 1786 when Frederick the Great died, who with Russia and Austria divided one-fifth of the Polish territory. There is no reference to the great partition of 1793 in which Catherine II. played a leading part. The positive dates 1786 and 1793, therefore, fix the extreme limits of age of this interesting pack. The other internal evidence referred to above fits in perfectly. As it is highly improbable that the pack could have been printed in either year forming the extreme of possible time, one may fairly name 1790 as the rough hypothetical date.

S. Y. S.

(1) Philadelphia, however, was usually the seat of Congress from 1774.

The 1st Continental Congress was held in Carpenters' Hall, September 5, 1774; 2d in old State House, Independence Hall, May 10, 1775; and excepting from September 26, 1777, to June 18, 1778, when Philadelphia was occupied by the British, Philadelphia was the virtual capital of the colonies. The National Convention that framed the Constitution sat in Philadelphia 1787, and from 1790-1800 Philadelphia was the official National Capital.

In 1790 Alexander Hamilton helped Jefferson to pass a bill authorizing the President to select a site on the Potomac for the Capital and to provide for the reception of Congress in 1800. When this took place in the appointed year it was a "backwoods settlement in the wilderness. Only the President's house and one wing of the Capitol were ready for occupancy."

PORCELAIN DE MONSIEUR

While the authenticity of objects of art should be determined by their own distinctive characteristics, rather than through the untrustworthy traditions which often surround them, it is always a source of gratification to the collector to be able to confirm his identification by the reliable evidence of past ownership. This is not usually possible when the objects are purchased from dealers, but when obtained directly from old families which have preserved the historical records of their long cherished possessions, we have corroborative proof, whether essential or not, of genuineness.

With the furniture, described elsewhere in this issue of the BULLETIN, obtained from the Hopkinson estate, the Museum has come into possession of a rare piece of hard paste porcelain, a large, boat-shaped vessel, with high scalloped rim, known as a Monteith, or wine-glass cooler. Monteiths were usually



HARD PASTE PORCELAIN MONTEITH
Clignancourt (1775-1790)

circular, in the eighteenth century, and made of silver, but occasionally they were produced in pottery or porcelain and were of oblong form. The famous table service of queensware made by Josiah Wedgwood in 1774 for the Empress Catherine II. of Russia, now preserved in the English Palace at Peterhof, and commonly known as the "Green Frog" service, contains several fine examples similar in form to the Museum piece.

The origin of the term Monteith is somewhat obscure, but the word is believed to have been taken from the name of an eccentric Scotchman, who was in the habit of wearing a cloak which was scalloped at the bottom. Dr. S. Weir Mitchell, in his charming little book entitled "A Madeira Party," has illustrated one of these utensils and described its uses in the ceremonious drinking of Madeira in olden times.

The Museum specimen is thirteen and a quarter inches in length and eight and a quarter inches in width. There are twelve notches, or scallops, to accommodate a dozen glasses, which were hung by their feet on the rim of the Monteith to permit their bowls to cool in the cracked ice or cold water with which the vessel was filled.

Hard paste porcelain of fine quality was made at Clignancourt (Paris), France, from about 1775 to 1790 by Pierre Duerelle, under the patronage of Louis Stanislas Xavier, Monsieur de Comte de Provence, brother of King Louis XVI, afterwards ascending the throne as Louis XVIII. The product of the factory was therefore known as "Porcelaine de Monsieur."

The Museum piece is beautifully marked in red above the glaze with the monogram of the Prince. On each side are bouquets of flowers skilfully painted in colors, while the rim is heavily gilded. Since by a royal edict issued in 1766, which remained in force until about 1784, the use of gold was prohibited in all the French factories but that at Sèvres, it is probable that the Museum's accession was made some time between 1785 and 1790.

E. A. B.



THE MAGI IN ART

The January issue of the Museum BULLETIN contains an article on a recent purchase of a fine Spanish wood carving, representing the Adoration of the Magi, who, as is well known, are commonly represented in art as three, and of whom on the carving described, one is obviously missing. After the issue of the number, the unsigned letter given below was received, and as from the fact of the writer's having received the number mentioned, it would appear that it was written by a subscriber, the author of the article takes pleasure in answering it here. The letter reads as follows:

"If you read your Testament, 2d Chapter of Matthew, you will find 'wise men from the East came from Jerusalem.' Not 'Three Magi.' Of course there never was a third figure on the other side. Is best to correct that statement about third figure on other side. Much astonished others besides myself.
"A FRIEND."

In answer, the writer of the article would say that in all ancient Christian art the adoration of the Magi represents the Virgin and Child receiving the homage of "three" wise men from the East. When the title "king" was applied to them is unknown. In the Catacombs where more than twenty representations occur, the Magi are represented clad in tunics and Phrygian caps. They bear presents and their number varies from three to six. The legends that clustered around the Magi in early Christian times are innumerable. The Armenian Church claims that they were Kings of Armenia. As is well known, the word Magi merely denotes priests or sages and is a Persian rendering of "wise men." In the great mosaic frieze of the Church of S. Appollinare Nuovo at Ravenna built by Theodoric the Goth about A. D. 500

as an Arian Church, but reconstructed for Catholic worship in 570, on one side of the nave the three Magi head a long row of female martyrs who come to lay their crowns at the feet of the Infant Christ held on the Virgin's knee. Indeed such representations are too numerous to recite here, but the contrast of gorgeous royalty with the humble manger was soon lost sight of and the stable and the Virgin's modest array as given by Giotto, in time were changed into a throne and queenly raiment when she received the homage of the three "wise men" turned into kings. As some one has put it: "The representation of a historic legend grew to a devotional expression of fervor." In mediaeval times, even names were found for the three Magi: "Jasper" or "Caspar" was old; Melchior was in the prime of life; and Balthazar was young. In some examples the latter or his attendant is represented black, to indicate that Christ came to save all races of mankind⁽¹⁾. Travelers to this day, wherever they see "Drei Könige" or "Les trois Rois" in front of Continental hotels, or "Three Kings" above the door of an English inn, understand of course that the three Magi are thereby referred to. Without referring "A Friend" to the innumerable important art works which may or may not be accessible to her, the writer may refer her for an elaboration of the above very common theme to two recently published little books easily obtainable: "Our Lady in Art," by Mrs. Henry James, Ch. XI (McClurg, 1910), and "Sacred Symbols in Art" by Elizabeth E. Goldsmith, p. 107 (Putnam, 1911).



NORWEGIAN CARVED SIDEBOARD

A handsome specimen of Norwegian carving and inlaying was presented to the Museum recently by Mr. Emlyn Stewardson. It was acquired at the time of the Centennial Exposition. It is of oak wood. The upper part resembles in its general decorative plan the ancient retables of mediaeval provenance, being divided into three sections representing religious scenes. These are divided by elaborately carved uprights forming the sides of a framework in which the scenes are set, and approaching the triptych plan. The central section represents the Crucifixion. At the foot of the Cross are the Virgin and St. John, on one side is the scene of the Nativity, on the other that of the Circumcision. The flat surfaces are inlaid in dark wood on a light groundwork of veneer set into the oak. Beneath the top shelf of the sideboard, the central section represents the Last Supper, on either side of which are medallions encircled with conventional decorative motives. The plain surfaces of the lower part of the piece of furniture are inlaid in arabesques and unicorns of light wood on darker wood surfaces set in. Here again are three Biblical scenes in high relief: The Annunciation; the Birth of the Infant Christ in the

(1) See for instance Memling's "Adoration," etc., in the Hospital of St. John, at Bruges.

It is possible that the choice of three may have been influenced by the fact that three in Egypt represented the plural. It is impossible to overlook the great direct and indirect influence of Northern Africa upon early Christian Symbolism. Viewed in this light the three wise men would concretely represent entire mankind.



NORWEGIAN SIDEBOARD
From the Centennial Exhibition of 1876

stable; and the adoration of the Magi. Between are heavily carved half figures in high relief, below which hang heavy clusters of fruit. The two ends are carved with medallions and conventional decorative motives. The round feet are massive. Indeed, massiveness is the characteristic feature of the entire sideboard. S. Y. S.



OLD AMERICAN PEWTER

The early history of pewter making in the United States has not yet been written, but it is known that during the first half of the eighteenth century, if not prior to that time, pewter ware was being manufactured in Philadelphia. During the first quarter of the nineteenth century the art of pewter making flourished in Philadelphia, and the Museum collection contains representative examples of many of the prominent pewterers of the period.

An interesting ale tankard bearing the mark of Robert Palethorpe, Jr., who was a pewter ware maker at 50 North Second street in 1817, has recently been added to the Museum's collection of American metalwork. The peculiarity of this example is that it possesses a lid of singular construction, having in the center an open neck, and at one side a circular orifice closed by a cork ball which can be covered by a perforated metal arm which revolves on a pivot. In the upper part of the handle of the mug are three holes communicating with the interior and which can be closed with the thumb of the drinker.

Another interesting accession is a pewter holy water vat with bail handle, made by Homan & Company, who were pewter makers in Cincinnati, Ohio, about fifty years ago. The handle is handsomely chased.



AMERICAN PEWTER

The third piece shown in the cut is an ale tankard bearing the mark of Parks Boyd, who was a pewter maker in Philadelphia between 1800 and 1812.

Probably the most important manufacturers of pewter in Philadelphia during the early part of the nineteenth century were Thomas Danforth, whose address was High (now Market) and Thirteenth streets, as indicated in the directories from 1807 to 1813, and B. Barns, whose shop was situated at Thirteenth and Filbert streets from 1811 to 1817. Numerous marked examples of ware produced by these makers may be seen in the Museum collection.



THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART



THE MUSEUM

During the Centennial Exhibition, which was held for six months in 1876, Memorial Hall, in Fairmount Park, was used as an art gallery. At its close permission to occupy the building as a permanent art museum was granted to the Pennsylvania Museum and School of Industrial Art by the Directors of Memorial Hall.

On May 10, 1877, exactly one year after the inauguration of the Centennial Exhibition, the doors of Memorial Hall were opened as a permanent museum. During the early years a small admission fee was charged, but since January 1, 1881, the constantly increasing collections have been on exhibition free to the public every day in the year.

In 1883 a fund of \$50,000 was placed in trust for the benefit of the Pennsylvania Museum and School of Industrial Art by the late Joseph E. Temple, three-fifths of the interest from which being set apart for the purchase of objects of art for the Museum, and two-fifths for the uses of the School. This income is a perennial benefaction which has enabled the Museum authorities from time to time to secure some of the best works of antiquity and of modern art. Many of the most valuable exhibits in the Museum bear the label of the Temple Trust, and in this manner the memory of the donor is constantly being revived.



WROUGHT IRON LOCK

Designed and Executed by Samuel Yellin
Formerly a Student of the School

The Pennsylvania Museum has, ever since its inception, occupied a position unique among American art institutions. It was originally dedicated not only to the fine arts, but to the industrial arts as well, covering the broadest field of art, in all its branches, so that the collections which have been formed include not only examples of the most artistic work of all countries and times procurable, but also educational exhibits illustrating the history, development and manufacturing processes of the various departments of industrial achievement. The study of the processes employed in the different arts is sure to result in a fuller appreciation of the technical difficulties which have been overcome in the production of the beautiful examples of human handicraft in which the Museum abounds. While the arts of all countries are represented in the collections, particular attention has been paid to the gathering together of objects illustrating the history of various American manufactures, with the result that several extensive and unique exhibits, of more than ordinary interest, are to be found in the Museum, which have attracted much attention both in this country and abroad, such as the John T. Morris collection of American Pottery and Porcelain, and the collections of American Glass and Metal work.



THE SCHOOL

Organized in 1877, the School of the Pennsylvania Museum has been for thirty-six years the leading educational institution in America in which the ideals of art are directly and effectually associated with practical industrial aims. How successful its methods have been is convincingly indicated by the records made by its graduates and the eagerness of the demand that exists for them at present.

The vocational purpose to be developed largely along artistic lines, which is now so generally accepted as an essential feature of general education, has created an enormous demand for qualified teachers and supervisors of drawing, painting, modelling and craft work, while the industries themselves in which the art element is most important have depended in no small degree for their development on men and women trained in the School. During the year 1912, for instance, the Business Bureau of the Art Department received more than one hundred applications for graduates, or pupils qualified to fill important positions.

In the one department, that of textiles, which the institution has been able to develop into a completely equipped technical school, the success of its graduates and its influence on the industries have been not less marked. A careful census made recently showed that textile establishments representing upwards of thirty million dollars in capital and operating about 40,000 looms, were largely controlled, and the character of their output mainly determined, by former pupils of this School, who have become either owners or partners, managers, superintendents, designers, or commercial agents, by whom the advantages of this kind of education are appreciated and utilized quite as directly as by those engaged in actual production. In the department of Metal Work the School has rendered very distinguished service in developing not only the copper, brass and silver work, but work in wrought iron, perhaps the noblest form of industrial art.

Among the other branches of industrial art taught at the School may be particularly mentioned the designing and making of jewelry, stained glass and pottery, in each of which gratifying progress has been made.

The change in the ideas of furnishing private houses, or public buildings, is one of the greatest which has occurred in the period since 1876, before which time there was no study of interior decoration in America. Now the demand

for expert designers and decorators is national. The belief in harmony of effect is so strong that it is a cult, and a profession, and one of the most liberally remunerated. The School has undoubtedly the best course in this subject offered anywhere.

The course in illustration has become more important, and more distinctly professional each year. The type of work is decorative, as distinguished from the pictorial, a style much better related to the needs of the advertiser and the



SALT-GLAZED STONEWARE BOWL

Byzantine-Romanesque Style

Designed and Executed by a Student of the School

magazine publisher. Books, too, are taking on a much richer and more decorative character. The covers, the margins, and the opening and ending features (the accompaniment altogether), have shown a markedly less literal interpretation. The constant study of the living model is as much to train the student in the principles of invention as in actual resemblance.

The School was the first to use cement (concrete) as a material for decorative garden vases, seats, fountains, and other objects, as well as to enrich them by mosaic inlays. A series of large jars in Byzantine, Gothic, and Renaissance styles was produced one season. Another year, fountains. Another year a set of forms adapted to the inlays, and to a chiseled surface treatment similar to dressed stone. Some of these are associated with heavy wrought iron supports, while others are set in bases of marble.



GOTHIC CLOCK CASE

Designed and Executed by a Student of the School

The growth of public museums and important private collections has created a need for young men and women who are qualified to take charge of and arrange with proper archaeological knowledge and good taste the diverse objects which have been gathered together for exhibition and instruction. A course has been added to the School curriculum for the training of curators in theoretical and practical work in the Museum and of docents, qualified to take classes through the collections. Besides practical work, an effort is made to give the students of the normal class a general view of the history of ancient art, of its origin and of its bearing upon modern applied arts and the history of ornament.

The Alumni Association of the Pennsylvania Museum and School of Industrial Art is one of the practical agencies for the increase of attendance and the improvement of quality of attainment. It was established to help the School and the students, and has lived to make considerable history to prove its value. The direct means for furthering the cause of its Alma Mater are the sending out to various cities and towns, exhibits of students' work as a revelation to those "afar off," and the holding of exhibitions of art objects presented to the School, or of professional work done by members, to show those near enough to attend what is required and what is accomplished. It publishes annually a pamphlet, which is widely circulated, to acquaint the public with the opportunities offered in the classes, and with the achievements of those who were educated here. It also assists students unable to complete full courses to return for the purpose, by providing scholarships for advanced work, and a loan fund for financial aid, all of which affect the School's standing, as inspiring the character of the attendance, and increasing

the number of graduates. Six of these scholarships are awarded for advanced study in the School, viz:

The Charles Godfrey Leland Scholarship. Founded by Mrs. John Harrison.

The M. Theresa Keehmlé Scholarship and the Aspasia Eckert Ramborger Scholarship. Founded by Mr. William Keehmlé Ramborger.

The Edward Tonkin Dobbins Scholarships (3). Founded by Miss Mary A. Dobbins.



ORIGINAL BOOK ILLUSTRATION

In Black and White

By a Student of the School

To these have been lately added three foreign scholarships for study in Italy, given by Mrs. James Mifflin, Mrs. Joseph F. Sinnott, and Mr. Charles Burnham Squier. The first holders of these will go abroad in June.

Besides these specified things, the Association has active committees to meet and welcome and comfortably establish new students who come as strangers to the city, to explain school conditions to them and to visit them when ill. All new pupils are entertained and made acquainted at a reception and musicale given them early in the season, and one of the Committees has charge of the reunion and reception at Commencement time. The Business Bureau connected with the Association finds employment for many members.

NOTES

COVER DESIGN—The design for the cover of this issue of the BULLETIN was drawn by John Ray Sinnock, a pupil of the School.

SPECIAL EDITION—A special edition of five thousand copies of the April number of the BULLETIN will be issued.

SICILIAN CART—A Sicilian cart lent by Mrs. Richard Wain Meirs is painted in brilliant colors with scenes from the life of the "Great Count of Sicily," youngest son of Tancred de Hauteville, born in 1031, died in 1101; became Roger I., ruler of Sicily, in 1072. These scenes are accompanied by inscriptions, as follows:

Ruggiero entra in Palermo (Roger enters Palermo).

Ruggiero riceve i prigionieri (Roger receives the prisoners).

Ruggiero fa benedire la bandiera (Roger obtains a blessing on the banner).

Coronazione di Ruggiero (Coronation of Roger).

WILSTACH GALLERY—There have recently been added to the Wilstach Collection a painting by an artist known as "The Master of Saint-Sang;" "Peasant Boy," by E. Bastian-Lepage; a full length portrait of a young girl, entitled "From the Fields," by J. Cavé, a French artist; and an interesting painting of an interior, by Pieter de Hooch.

NEW CASES—Four new exhibition cases, the gift of Mr. John H. McFadden, have been placed in the Southwest Pavilion, to facilitate the classification and grouping of the Collections of Classical Antiquities. In them have been installed the ancient glass, the Cypriote vases, the Corinthian pottery, and the Red Figured Greek vases.

Two new table cases have been made for the Bloomfield Moore Collection, for the better display of the Wedgwood jasper cameos and medallions, and the Chinese snuff boxes.

CONVENTION—The annual meeting of the American Association of Museums will be held in Philadelphia June 3d, 4th, and 5th next. The delegates, from the various museums and art galleries throughout the country, will be entertained at the Museum in Memorial Hall, on one of the afternoons, and given an opportunity to inspect the collections.

CHESSMEN—The interesting collection of chessmen and early books on chess, which has been lent by Mr. James F. Magee, Jr., will be described in an early issue of the BULLETIN.



ACCESSIONS January—March, 1913

CLASS	OBJECT	HOW ACQUIRED
Arms and Armor	Steel Morion, Engraved Decoration, Italian, End of 16th Century.....	Bought—Annual Membership Fund.
Books and Prints	Elegiac Poem on the Death of General George Washington, Printed on White Satin, 1800.....	Given by Miss Elizabeth C. Roberts.
	Pack of Educational Playing Cards, English, c. 1790	Bought.
	Collection of Books and Photographs Relating to Chess	Lent by Mr. James F. Magee, Jr.
	Collection of Colored Fashion Plates, 1798-1863..	Given by Mrs. William D. Frishmuth.
Carvings	Collection of Carved Wood and Ivory Chessmen of Various Countries.....	Lent by Mr. James F. Magee, Jr.
	Set of Ivory Chessmen, Chinese.....	Lent by Mr. John Culin.
Ceramics	16 Pieces of Pottery and Porcelain.....	Lent by Dr. Edwin AtLee Barber.
	2 Pottery Lustre Bowls, Staffordshire, England, c. 1830	Given by Mrs. Hampton L. Carson.
	Brown Pottery Pitcher, Relief Decoration, Greyhound Handle, England, c. 1840.....	Given by Miss Elizabeth C. Roberts.
	Pottery Pitcher, Tam O'Shanter Design, By William Ridgway & Co., Hanley, England, 1835..	
	Stoneware Pitcher, Classical Reliefs, Probably by Meock, Staffordshire, England, c. 1835.....	
	2 Pottery Goblets, Copper Lustre, Staffordshire, England, c. 1825.....	Bought—Annual Membership Fund.
	Sugar Bowl, Black Basalte Ware, Wedgwood Style, by Baddeley, Eastwood, England, c. 1790	
	Creamer, Black Basalte Ware, Made at Leeds Pottery, England, c. 1780.....	
	Stoneware Jug with Pewter Lid, by W. Ridgway & Co., Hanley, England, 1835.....	Bought.
	Monteith, Hard Paste Porcelain, Clignancourt, France, 1775-1790	Bought with Funds Given by the Associate Committee of Women.
Furniture	Walnut Sideboard, Elaborately Carved and Inlaid, Norwegian, 1876.....	Given by Mr. Emlyn Stewardson.
	Pier Table, English, Early 19th Century.....	Bought with Funds Given by the Associate Committee of Women.
	Wall Table, Mahogany and Marble, French, Early 19th Century	
Glass	26 Pieces of Old Glass.....	Lent by Dr. Edwin AtLee Barber.
	Glass Mug, Decorated in Enamel Colors, Spanish, 18th Century	Given by Miss Elizabeth C. Roberts.
Goldsmith's and Silver-smith's Work	Collection of Amulets,—Gold, Silver, Coral, etc., Old Italian	Given by Mrs. James Mifflin.
	Silver Porringer, Made by Benjamin Burt, Boston, 1729-1804	Bought—Annual Membership Fund.
	2 Silver Teaspoons, Made by Felix Thibault, Philadelphia, 1814-1837	Given by Mr. Maurice Brix.
Metalwork	Pewter Ale Mug, Made by R. Palethorpe, Philadelphia, c. 1817.....	Bought—Annual Membership Fund.
	3 Iron Stove Plates with Relief Decoration, Pennsylvania-German, 18th Century.....	Bought—Joseph E. Temple Trust.
	Ten-Plate Iron Stove, Arms of Pennsylvania in Relief on Front, Made at the District Furnace, Pa., Early 19th Century.....	
Models	Model of Palanquin, Bearers, etc., East Indian...	Lent by Mr. I. Archer Rulon.
Musical Instruments	Zither, Old German.....	Bought.
Textiles	Silk Robe, Buddhistic Motives, etc., Chinese.....	Given by Mrs. Henry P. Borie.
	6 Old Crocheted Silk Bags.....	Lent by Mrs. Hampton L. Carson.
	Embroidered Silk Waistcoat, French, Period of Louis XVI.	Given by Mrs. James Mifflin.
	8 Pieces of Silk Brocade, French, Period of Louis XVI.	Given by Mr. J. E. O'Brien.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patrons—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to The Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9:30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum	\$.25
A Brief History of the Bayeux Tapestry .....	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome .....	.10
The Great Seals of England .....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover	1.00
Large paper edition, Cloth	5.00
Handbook of the Maiolica of Mexico:	
Paper cover	1.00
Flexible Art Canvas	2.00
Art Primer No. 3, Lead Glazed Pottery .....	.50
Art Primer No. 5, Tin Enameled Pottery .....	.50
Art Primer No. 6, Salt Glazed Stoneware .....	.50
Art Primer No. 9, Hard Paste Porcelain .....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain .....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of..... dollars for the use of the said Corporation.

Witnesses,

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses,

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

JULY, 1913

ELEVENTH YEAR

Number 43

OLD SPANISH CARVED DOORS

When traveling in California last winter, Mr. John T. Morris, to whom the Museum is already indebted for so many generous gifts, discovered a pair of old carved doors of Spanish workmanship, which he purchased and presented to the Museum. These handsome specimens of old Spanish decorative art came from the Convent of Santa Isabel at Toledo, and are said to be the work of monks of the sixteenth century.

They are of walnut wood, and the original wrought-iron latch is preserved. Each door is divided into eight sunken squares or sections, all of which are framed with a handsomely carved molding. In the centre of each panel, of which there are sixteen, are carved in relief figures of saints, many of which are accompanied by special symbols or attributes that reveal the intention of the artist, or at least afford a clue to it. For instance, the two evangelists at the top of the left hand door facing the reader in the picture are recognizable—one as St. Luke, by the ox at his side, and the other as St. John, by means of his eagle. The other two evangelists are found, one at the foot of the right hand door, where St. Matthew is symbolized by a human figure, and the other, St. Mark, by his lion, at the foot of the left hand door.

Another plainly identifiable figure is that of St. Jerome, who in art is always represented with a lion, whether he is shown naked in the desert, or dressed in his cell reading and wearing a cardinal's hat, as is here the case. He is at the foot of the right hand door, to the right of Matthew. The other three fathers of the Church, St. Augustine with his crozier to the extreme lower left of the left door, St. Ambrose holding the scourge, and St. Gregory with his papal tiara, at the top of the right hand door, are also represented. St. Felicitas, covering with her mantle her seven sons, only four of whom are seen in the carving, occupies the square below St. Gregory. She was a rich Roman widow who lived at the time of Marcus Aurelius' persecutions. One of her seven sons was daily put to death under her eyes before she herself was martyred. She is represented hooded as a widow, often bearing the martyr's palm; but her sons are her principal attributes. By her side are two saints. One is St. Francis with his characteristic knotted cord, holding up his hands, where he received the stigmata, as in blessing. St. James, patron saint of Spain, when



OLD SPANISH CARVED DOORS

not on his white charger is usually represented in a pilgrim's garb carrying a long staff. He is probably the saint next to St. Francis.

On the other door, third row from top, St. Lucy is identifiable by her salver on which are her eyes. These she herself cut out lest her admirer, who was haunted by their beauty, be tempted into sin. St. John the Baptist is next to her. Above him are two saints, one of whom, wearing the crown, is possibly St. Margaret. In the adjoining panel to the left is St. Vincent of Paul, bearing a child. With him probably is St. Lawrence, carrying his gridiron as conventionalized in some of his effigies. The model of a church denotes a founder, while the cup or chalice, if borne by a female figure, denotes Sta. Barbara, if by a man it indicates St. Benedict. The martyr's palm is the common attribute of all who have suffered death for the faith, and therefore cannot serve as a means of closer identification.

It is difficult to identify positively the figures that carry no specialized emblems, but one may fairly select in preference in such cases such saints as were most honored in Spain or were of univer-



CARVED PANELS
Showing Italian Influences

sal worship. While the execution of the carvings is somewhat crude, they have some merit. They are elaborate and typical of the art of the period they represent and are decidedly interesting.

A pair of large carved panels given by Mr. Morris are probably of later date and may be imitated from models of Italian workmanship. They were evidently made for secular use. They are carved walnut with graceful garlands and clusters of flowers that recall the late Italian Renaissance. The Spanish note, however, is maintained by the lower parts of both panels, which are divided each into four sections, in the centre of each of which is boldly carved a grim helmeted warlike head that we are tempted to identify as that of a "conquistador." There are eight of these, which form so stern a basis for the graceful decorations of the top that one would naturally feel inclined to believe that the two parts did not belong together. But a careful examination of the heads used in the scrolls, as well as of the back places the matter beyond question, and it is the taste of the carver-artist that must be questioned in this singular production.

S. Y. S.



OLD AMERICAN PRESSED GLASS

The Mexican war of 1846 furnished numerous subjects for the American glass makers of the middle of the nineteenth century. Flasks and bottles were decorated with portrait busts of General Zachary Taylor, Major Ringgold and Captain Bragg, and lately a pressed glass cup plate, previously unknown to collectors, with head of Ringgold, commemorating the battle of Palo Alto, has been added to the Museum's collections. The battle of Palo Alto, Texas, was fought on May 8, 1846, on which occasion Major Ringgold's battery took an active part. The cup plate here figured probably appeared within the following year.



RINGGOLD CUP PLATE
Sandwich, Mass., 1846

Pressed glass was first produced at the Boston and Sandwich glass works in Sandwich, Mass., in 1827. One of the earliest patriotic designs made there is a circular salt cellar with the figure of the American eagle on the base, and sailing vessels and eagles around the sides. Others, of rectangular

form, bear on the sides the heads of Washington and Lafayette in relief, made probably in commemoration of the opening of the Erie Canal, on which occasion General Lafayette was present.

A TEN-PLATE STOVE

In the Museum's collection of early American iron work is an interesting ten-plate stove, in fine condition, bearing the name of the District Furnace, which was erected on Pine Creek, in District Township, Berks County, Pa., previous to 1784, at which time it was owned by John Leshner. The sides of the stove are embellished with the Arms of Pennsylvania in relief. On the front plate is a rendering of the American eagle with shield, while the back plate is decorated with the design of a graceful urn.

The age of the stove is somewhat uncertain, but it is probable that this type is of a late period, about the first quarter of the nineteenth century. Indeed, the attitude of the reclining horses in the State Arms would indicate the date of 1823, as that of manufacture. While the advent of ten-plate stoves in the latter half of the eighteenth century marked the beginning of the decadence of stove making in Pennsylvania, the one here shown is perhaps one of the handsomest of its kind that has yet turned up. It is an excellent example of American iron work of nearly a century ago.



TEN-PLATE STOVE
Early Nineteenth Century



COLLECTION OF CHESSMEN

The best authorities agree that chess was invented about 600 A. D. in India. The Hindoos taught the game to the Persians, but the Arabs who captured Persia were the real lovers of the game and in their Asiatic and European invasions they taught the game to the civilized world.

The Koran prohibited the followers of the faith from representing animals, birds or man in decorations, carvings or manuscripts, so that they substituted in place of the ancient chess figures pieces carved in cylinder form. The group here shown belongs to an old India ivory set used by the followers of

Mohammed and was sent from Bengal by Prince Singha, a native chess player of that country.

The shape of the chessmen as introduced into Europe by the Arabs did not long remain popular; in each locality we soon find the shape of the figures



OLD IVORY CHESSMEN
India

changed to conform with taste, traditions and religions of the country into which the game had been introduced. The Christian Church also objected to chessmen used in non-Christian countries. In Florence, as early as 1061, a bishop was reprimanded for playing chess in public:

"Was it right, I say, and consistent with thy duty, to sport away thy evenings amidst the vanity of chess, and to defile the hand which offers up the body of the Lord, the tongue that mediates between God and man, with the pollution of a sacrilegious game?"

We find, therefore, that the forms of the pieces were soon made to conform with European and Christian ideas. In the Eastern game there was no queen, a counsellor or general, called the Pherz, stood next to the king, but the veneration of the times towards the Holy Virgin naturally led to the introduction of a queen. We also find a bishop in full dress, and in Iceland a bishop's mitre carved from walrus tusk is introduced into the game; Biblical figures, such as the "Adoration of the Magi," the "Baptism of Christ," and "Adam and Eve in the Garden," are carved upon the pieces.

Many of the European museums have in their collections from one to a



SPANISH CHESS KING
Fourteenth Century
Charles V. of Germany, 1550

dozen old ivory chessmen, some carved as early as the ninth century. The directors of some of these museums have had casts of these chess figures made and colored to resemble as nearly as possible the old pieces that are made from stag horn, stone, ivory or walrus tusk.

In the collection to which this refers will be found nearly fifty reproductions of medieval chess figures from the museums in Munich, Paris, Berlin, Florence, Nuremberg and London. The most interesting original figure in



REPRODUCTIONS OF EARLY CHESSMEN

1. Ivory Queen, Twelfth Century, found in Salerno, Italy
2. Ivory King, Twelfth Century, in National Museum, Florence
3. Ivory King, Henry I., Twelfth Century

the collection is a carving of Charles V., Emperor of Germany, seated upon a lion; this dates back to 1550.

Of the entire sets that composed of thirty-two German china figures is most interesting. Each piece is different; the sixteen pieces are all mounted, while the sixteen pawns are foot soldiers in the costume of about 1550. Another German set of about 1800 is made of gun metal, the black king representing Gustavus Adolphus, and the silver leader Ferdinand II. Emperor of Austria.

The three carved ivory sets are beautiful examples of Chinese workmanship. The finest and largest set mounted on carved balls, the property of Mr. John Culin, is especially worthy of careful inspection.

The chess books range in date from 1525, Rome, down to the first book of the kind printed in America, Philadelphia, 1802, reproduced from medieval chess manuscripts, the oldest, Arabic 1140.

To Philadelphians an old woodcut of Kempelen's chess automaton should be of special interest. This mechanical chess-player, invented in Vienna in 1769, was exhibited throughout Europe; before it has stood and played

Frederick the Great, Dr. Benjamin Franklin and the Emperor Napoleon. The Kempelen automaton was brought to America in 1826, making its home in Philadelphia, and was exhibited on Sixth street near Walnut. This historic automaton was consumed by fire on July 5, 1854, when the Chinese Museum and the Philadelphia National Theatre at Ninth and Chestnut streets were burned in the great fire of that year.

J. F. M., Jr.



OLD SILVER

Mr. C. Hartman Kuhn has deposited on loan in the Museum a collection of twenty-three examples of silver, the work of English and American silversmiths of the eighteenth and early nineteenth centuries. The oldest of the English pieces is a thirteen-inch paten with engraved arms in the centre, made



EARLY AMERICAN SILVER

by John Martin Stocker and Edw. Peacock, which bears the date letter for 1705. A companion piece, ten inches in diameter, was produced in 1727 in London by Thomas Mason. A tankard tray with armorial bearings is stamped with the mark of Robert Abercromby and the date 1740, while a pair of decanter coasters was made by Robert Hennell in 1785. Among the English pieces of the nineteenth century are a large cake basket by Robert Garrard (1810), and a knife, fork and spoon, of elaborate workmanship, belonging to the early Victorian period.

The group of American pieces, principally by Philadelphia silversmiths, contains some remarkably fine examples of late eighteenth century work, including an openwork brazier with wooden handle bearing the mark of Philip Syng (1780); a small porringer by Richard Humphreys (1775); a pair of tankards with hinged lids decorated with engraved arms, by John Myers (1796); two strainers, one by Kirk & Son, of Baltimore (1817), the other by Benjamin Halstead, of Philadelphia (1783); a covered saucepan by Joseph Richardson (about 1796); a small mug by Fletcher and Gardiner (1814), and a very interesting wine syphon, bearing the mark of Samuel Williamson (1796). The collection has been installed in a separate case in the main aisle of the East Gallery.



THE SHACKLETON COLLECTION OF ANTARCTIC SPECIMENS

The collection of Antarctic specimens formed by the British expedition of 1907-1909, in charge of Sir Ernest H. Shackleton, which was presented by Sir Ernest to Mr. John H. McFadden and by the latter lent to the Museum, was installed in the Rotunda and opened to the public on June 5th. It will remain on exhibition during the summer. The following account has been contributed by Sir Ernest Shackleton himself.

"The value of a Polar expedition apart from the knowledge of the work it has done, lies in the value of the scientific collection brought back by such an expedition. Until lately there has been a wide opinion that the stark Polar regions produce nothing but a large supply of ice and snow, but this is by no means the case. The whole story of the world in its earliest stages can be read as well in Polar regions as in the more temperate zones.

"From the rocks of the Antarctic, we can tell what has happened in the changes of nature through the aeons that have gone by since the South Pole was a tropical country.

"From the birds at present living there, we can trace the stages of evolution. To the student of nature, there is as much information to be gathered on signs in general as in any other part of the world.

"The collection that is now finding a final home in Philadelphia presents the results of the British Antarctic expedition of 1907-1909. There is no collection of a similar nature in the United States, and there is no Antarctic collection displayed in any other city of the world.

"The method of collecting and preserving the various specimens is always done under hard conditions, and the results embodied in this collection comprise some three or four hundred specimens of marine fauna.

"It would come as a surprise no doubt to the general public that life in the South Pole seas is as prolific as life in the Tropical seas. The reason is not far to seek. South Polar seas enjoy an equable temperature in the summer. The temperature of the sea is just above freezing in the winter and as a blanket of ice covers the ocean, the temperature below the ice remains the same. The result is that the seas swarm with life.

"The visitors to this exposition will see Star Fish, Shrimps, Corals and Jelly Fish, Worms, Sea Spiders and delicate Sponges, all of them, however, having peculiarities due to their Polar habitat.

"There are 500 individual marine specimens in the collection. The botanical side is poorly represented, but there is one of every type of botanical specimen found in the Antarctic. Plant life is extremely abundant in the North Pole regions. Within 500 miles of the North Pole are over a hundred flowering plants in the summer; within 1,700 miles of the South Pole there are no flowering plants, and within 730 miles all plant life ceases, but a few mosses and lichens make a heroic struggle for existence in the intense cold.

"The geological side is naturally very well represented. Visitors can see specimens of rocks and lava discharged from the great active volcano, Mount Erebus. This lava is called Kenyte, and gets its name from Mount Kenia. This volcano is situated in the tropics in Africa. Mount Erebus discharges at times bombs, and amongst the collection is a bomb that has been thrown out and finally fell 18 miles away from the summit of the mountain.

"There are a great many varieties of granite, for this great continent is largely made up of mountains and masses of most beautiful granite. There are feldspar crystals from the summit of Mount Erebus; sand-stones and schists from the Western mountains; basalt from another volcano, Mount Discovery, and quartzite specimens.

"It is interesting to know that within 290 miles of the South Pole are great seams of coal. The animal kingdom is represented by a fine specimen of White Seal, seven feet long, and this is the only specimen in the United States today.

"There is an Emperor Penguin, a large bird, and there is a specimen of the young King Penguin in its brown fur, which is its dress before it attains the dignity of the white front. There are four Skua-Gulls, two in characteristic pose, fighting over the body of a young Adelie Penguin (these Skua-Gulls are voracious enemies of the little Adelie Penguin) and a Gentoo Penguin, the only specimen that has been obtained on that side of the Antarctic Continent on which the expedition was operating.

"There are skulls and teeth of various seals which give an idea of the form of the jaws of the seals. There are over 100 eggs of the Penguin, Skua-Gull and Albatross. The human side of the expedition will be represented by various units of equipment used on that expedition. There is one of the sledges used on the Western journey, which is interesting as a matter of comparison with the sledges used in the North Pole region. The tent and tent-poles of the Southern supporting party, the sleeping beds and the clothing worn by the members of the expedition, represent the general equipment necessary to compete with the rigors of the South Pole life.

"There are series of photographs showing the features of the expedition, and it is hoped that the public will take advantage of the presence of this collection about to be installed in Philadelphia, where knowledge can be gained of that remote continent which has an approximate area of five million and a half square miles."

NOTES

Under the auspices of the Board of Trustees a luncheon was served in Memorial Hall at 1.30 P.M. on June 5th for the delegates to the eighth annual meeting of the American Association of Museums. At 3.30 P. M. the guests, after inspecting the Museum, were taken through Fairmount Park in automobiles lent by friends of the Museum.

NEW MEMBERS—Following is a list of annual members recently elected:

F. G. BROWN	MISS GEORGIA B. McILHENNY
MRS. T. COLEMAN DU PONT	MISS SELINA B. McILHENNY
JOSEPH ELIAS	DR. S. WEIR MITCHELL
ARTHUR A. FLEISHER	MRS. H. S. PRENTISS NICHOLS
MISS ALICE M. FREEMAN	J. HOWARD REBER
MRS. CHARLES S. HINCHMAN	ALFRED P. SHANNON
MRS. SAMUEL B. HUEY	MRS. MILES WHITE, JR.
FRANCIS S. McILHENNY	CLEMENT B. WOOD
MRS. JOHN D. McILHENNY	MRS. CARL A. ZIEGLER

AMERICAN PORCELAINS—A remarkable collection of hard paste porcelains designed and executed by Mrs. Adelaide Alsop Robineau, of Syracuse, N. Y., was recently exhibited in a case in the East Gallery. The exhibit included examples of carved, perforated and excised work and matt, flambé and crystalline glazes. The collection has been shown in many of the more important art museums of the country and has attracted widespread attention both for the originality of forms and decorative effects and the excellence of execution.

OLD SILVER—The collection of old silver recently deposited by Mr. C. Hartman Kuhn contains many rare and beautiful examples of the work of American and English silversmiths of the eighteenth and early nineteenth centuries, ranging from 1705 to 1817. A review of this collection appears elsewhere in this issue.

COVER DESIGN—The cover design used with this issue was drawn by one of the pupils of the School.

NEW CASES—Six new cases have been secured for the Bloomfield Moore collections of porcelains, enamels and brasses.

SCHOOL NOTES—The Commencement exercises of the School were held at Horticultural Hall on the evening of June 5, 1913. Hon. John J. Macfarlane delivered the address, his subject being "Industrial Education and Commercial Prosperity."

The chief new features of the Annual Exhibition, held at the School building from June 5th to 14th inclusive, were the displays of salt glazed stoneware, which has now become an established part of the regular product, one hundred and sixty-seven pieces being shown; the cement garden vases with mosaic enrichment and the enameled jewelry, in which a beginning was made last season. The illustration class made a larger than usual exhibit of

more developed work, the study of human and comparative anatomy has been much further advanced, and it was the consensus of opinion that all classes had displayed greater strength. The building was opened on Sunday afternoon, inducing a large attendance.

The list of prizes had several additions made to it this year. Mr. Herbert D. Allman of the Advisory Committee gave two more ten-dollar prizes for work in enamel and plant analysis; Mr. Edward Stern, also of the Advisory Committee, one of fifteen dollars for illustration; Mr. H. H. Battles one of twenty-five dollars and five of five dollars each for studies of flowers from nature; Mrs. Holbrook one of five dollars for the best study in comparative anatomy, and Mr. Chandler one of ten dollars for a label design.

A Gothic casket in carved wood, designed and executed by the graduating class of 1912-1913, containing the records of the School life of the members, was presented by the class to the Alumni Association of the Art School after the commencement exercises. This is to be the forerunner of a series of such record boxes, which the Association will hold, and in which the subsequent education and professional experiences of the donors will be noted.

Through the generosity of Mr. John Sellers Bancroft, the Association has been enabled to start a general library for the use of members and others using the room. Additions have been made by Mr. John T. Morris, Mr. R. L. Fertig and others. Mr. Fertig has presented two thousand prints of designs and art objects, and will add several thousand more on his return from Italy.

Mr. Spear of the School staff has accepted a position in Richmond, Va., to take charge of all the art work in the public schools and in the Mechanics Institute. His place in the Art Department has not yet been filled.

In order to add the finishing touches to their course of study, a party made up of several of this year's graduates in the Textile department made a tour of the New England States immediately after commencement, inspecting the largest textile plants in that section. The most cordial invitations had been extended to the students by the heads of many of the most prominent mills, who acted as the hosts of the tourists during their stay in the various cities. Special arrangements were made to entertain them in local gatherings in Lowell, Worcester, Boston and Providence. While in Providence, there was a reception and smoker at the Crown Hotel, on Monday evening, June 9th, at which many of the prominent manufacturers in that city, as well as many of the former students of the School now occupying responsible positions in the mills in that vicinity, participated.

The party left New York on Sunday evening, June 8th, and arrived in Providence early Monday morning. That day and Tuesday were spent in and around that city, affording the students ample time to visit the most prominent textile mills there, and also those of the allied industries, including those of textile machinery construction, such as loom building, spinning and preparatory machinery, as well as the bleaching, dyeing and finishing plants. Wednesday was spent at Worcester, visiting the principal mills in that city. The tourists reached Boston on the same evening. Thursday, Friday and Saturday were occupied in visiting the mills at Lowell and Lawrence, and on Saturday evening the trip came to a close, the students returning to New York.

ACCESSIONS

April—June, 1913

CLASS	OBJECT	HOW ACQUIRED
Books and Prints Carvings in Ivory, Bone and Horn	Portfolio of Old Engravings, English.....	Given by Mrs. Annesley R. Govett.
	13 Chessmen	Lent by Mr. James F. Magee, Jr.
	Set of Ivory Chessmen, Chinese.....	Given by Mrs. Annesley R. Govett.
	Collection of 21 Snuff Boxes, Tyrolese, 18th and early 19th Centuries.....	By Purchase.
	Collection of Knives, Forks, Spoons, Tyrolese, 17th—19th Centuries	By Purchase.
Ceramics	Carved Ivory Fan, Chinese	Lent by Mrs. J. P. Macán.
	Stoneware Syrup Jug, By Ridgway & Abington, Staffordshire, England	Lent by Mrs. Edwin AtLee Barber.
	Pitcher and Platter, old English.....	Given by Miss Mary A. Dobbins.
	Maiolica Compotier, English, about 1876.....	Given by Mrs. Isaac Hough.
	Collection of Pottery and Porcelain, European..	Given by Mr. C. Hartman Kuhn.
Furniture and Wood-work	Maiolica Compotier, Made by Veillard & Co., Bordeaux, France, about 1876.....	Given by Mrs. Joseph F. Sinnott.
	Porcelain Toby Jug, English	Given by Miss Anna P. Stevenson.
	Black Pottery Bottle, Peruvian	Lent by Mr. Moyer Fleisher.
	2 Astronomical Clocks, Chinese	Given by Col. Thomas S. Harrison.
	Painted Wooden Chest, Pennsylvania-German, Dated 1798	Given by Mr. Caleb J. Milne, Jr.
Metalwork	Carved and Inlaid Screen, Syrian.....	Given by Mr. John T. Morris.
	Pair of Carved Walnut Doors, Spanish, 16th Century	Given by Mrs. Arthur Sewall.
	Pair of Carved Walnut Panels, Spanish, 17th Century	Given by Mrs. John Harrison.
	3 Carved Walnut Panels, French	By Purchase.
	Collection of Old Iron Locks and Keys, Tyrolese	Lent by Mrs. Edwin AtLee Barber.
Silver	Copper Tea Kettle, Made by W. Heiss; Philadelphia, Early 19th Century	Lent by Miss Caroline E. Cope.
	Silver Sugar Tongs, Made by J. Doll, American, about 1835	Lent by Mr. C. Hartman Kuhn.
	Silver Sugar Bowl and 2 Silver Coffee Pots, Made by T. Wriggins, Philadelphia,	Given by Mr. C. Hartman Kuhn.
	23 Pieces of Old Family Silver—English and American, 1705-1817	Given by Mrs. Esther Cook Barton.
	Collection of Silver Objects Including Amulets, Personal Ornaments, etc., from India, Japan and Other Countries	Lent by Mrs. Edward Coles.
Textiles	Beaded Purse, American, Early 19th Century....	Given by Mrs. Oliver A. Judson.
	2 Pieces of Brussels Point Lace; Made about 1675	Given by Mr. C. Hartman Kuhn.
	Blue Silk Calash and Man's Buckskin Coat	Given by Mrs. Andrew Ross Fillebrown.
	Collection of Laces, Embroideries, Fans, etc....	Given by Mrs. William D. Frishmuth.
	Piece of Brocaded Satin, French.....	Given by Mr. John W. Pepper.
Miscellaneous	Cotton Handkerchief with Printed View of Centennial Buildings	Lent by Miss Mary E. Sinnott.
	Embroidered Hanging, Rhodian, 18th Century ..	Given by Mr. John Story Jenks.
	4 Dolls	Given by Mr. George Francis Dow.
	Colored Print and Wooden Coffee Box, Pennsylvania-German, 18th Century	
	Toy Watch, German, 19th Century	

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patrons—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to The Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9:30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum	\$.25
A Brief History of the Bayeux Tapestry10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome10
The Great Seals of England25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover	1.00
Large paper edition, Cloth	5.00
Handbook of the Maolica of Mexico:	
Paper cover	1.00
Flexible Art Canvas	2.00
Art Primer No. 3, Lead Glazed Pottery50
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BULLETIN

OF

THE PENNSYLVANIA MUSEUM

OCTOBER, 1913

ELEVENTH YEAR

Number 44

COLLECTION OF PEASANTS' FORKS, SPOONS AND KNIVES FROM THE TYROL

A collection of peasants' spoons, forks and knives was recently purchased by the Museum. While they are all from the Tyrol, they represent some two or more centuries and as such they possess considerable interest. As is well known, spoons go back to extreme antiquity and early knives trace their pedigree to the flint flakes of the stone age. Forks, however, belong to European civilization.

Some of the forks have wooden handles, brass-mounted and adorned with ornamental brass knobs of various patterns. Others are inlaid and mounted in silver. There are sets of three pieces in sheaths, or "bestecks"—fork, knife and a round and pointed implement, flattened and perforated at about an inch and a half from the end.

The third piece in the "besteck," which describes a collection of implements for sticking in the pocket, was used primarily as a steel and possibly as a spit on which to hold a piece of venison to the fire while broiling. In this case, a peg stuck in the hole would prevent its falling off. According to Viollet-le-Duc, those that are perforated were also used for trussing fowls or meat before roasting. In the National Bavarian Museum collection in Munich some "bestecks" include a two-pronged instrument similar to the fork, but flexible. It is screwed *inside* the steel and was used for cleaning the forks. Another specimen includes a corkscrew.

It has been stated that the steel was also used as a netting needle for making string net bags similar to a fish net, used for market instead of a basket. This is less likely, as the handle must interfere. However that may be, attached to the women's belts of that period is always one of those steels or needles, the house key and a pocket knife buckled on, which shows that it was used as an implement of general utility. In some sets, however, the third tool is purely an ordinary round though pointed sharpener. The men carried these sets in a hip pocket or sheath.

The very small forks are possibly the oldest and may date from the 16th century, although that seems unlikely for reasons stated below. Such originally were used for fruit. The long serving forks also may be older than the rest. In some of the examples in the collection the handle is of natural stag-

horn; others are of bone more or less finely engraved with designs adorning the plaque of bone set in on the wooden handle. These come chiefly from Sterzing, Tyrol, and the surrounding villages. They possibly date from the middle of the 17th century. In Austria and Germany this work is known as



TABLE IMPLEMENTS

Sterzinger-bein-Arbeit, or Engraved Bone Art of Sterzing, Tyrol
Eighteenth Century

"Sterzinger-bein-Arbeit." It is still an industry but has much deteriorated. One of these forks (see second group) has a turned handle and is obviously of more recent date than the rest, as is the three-pronged specimen.

Quite a long series of bone forks and spoons are finely engraved with religious subjects. These were probably especially used for the Paschal Feast (Easter). In the illustration may be noted one representing St. Francis kneel-

ing before a crucifix (first group), while another represents a scene of rural transportation. The inscriptions are probably descriptive of the scenes represented.

Most of these implements are well made and form a fine exhibit of peasants' industrial art. It is noticeable that in the broken sets the knife is missing, which is due to the knife being so much more used by the hunter, and therefore being more liable to untoward accidents, loss or breakage.

Next to the three small and two long plain forks, the oldest are those with wooden handles inlaid with brass, silver or iron. These date from 1650 to 1750. The triangular handles seem to antedate the oval ones.

In the East, as indeed with the Greeks and Romans of antiquity, men ate with their fingers. Alone the spoon was used for liquids, and with the knife the food was separated, but it was carried to the mouth with the fingers. At all times, however, the manner in which this was done was a test of breeding. From the days of Pericles to those of St. Louis a well-bred person was recognized by the daintiness of this use of the fingers.

In the "Roman de la Rose,"⁽¹⁾ Jehan de Meung gives an interesting account of the table manners of the hostess of his day. It was regarded as correct for her to appear a little late.

"Et ce face ung petit attendre," he says. She saw to it that her guests were seated and served, carving viands and distributing bread. Then she must gracefully serve him who ate off her dish, for then one plate did for two persons. In eating she must take care that her fingers did not get soiled above the joints and that no soup, garlic or fat cling to her lips. Nor must she put big or many pieces in her mouth. With the finger tips alone must she touch the piece that she would dip in the gravy, and then wisely lift the thing to her mouth so that not a drop fall on her breast of either soup, gravy or pepper.

There is a mention of forks in the inventory of Edward I. of England in 1297, and after this date other mentions of them appear but rarely. In the 14th century forks "for pears" occur in the inventory of Pier Gaveston (1313); and in an inventory of the "ducs de Bourgogne," 1420, is entered "*une bien petite fourchette d'or à manche tortillé pour manger meurs.*" It would seem that such forks were intended especially to protect the fingers from fruits that leave stains. Nevertheless, a writer, Barthélemy l'Anglais, who lived at the end of the 13th century and gives a spirited account of the table manners of the day, distinctly mentions that in setting the table "*on met les salières, les couteaux et les cuillers premièrement à table, et puis le pain,*" and makes no mention of forks.

A "Civilité" composed in Latin by a Sieur Sulpice, 1480, and translated in prose by Guillaume Durand, was later transposed in most original verse by a certain Pierre Broé, of Lyons. It recommends some curious manners that entirely preclude the use of forks. It says:

"Don't gnaw bones with your teeth as do dogs; nor yet tear them with nails as do birds of prey; but scrape them honestly with your knife so that the flesh is all together." It advises to throw bones and parings under the table,

(1) Edition Elzévirienne, vers. 13, 983, etc.



FORKS, KNIVES AND STEELS
Brass and Silver Mounted
Eighteenth and Nineteenth Centuries

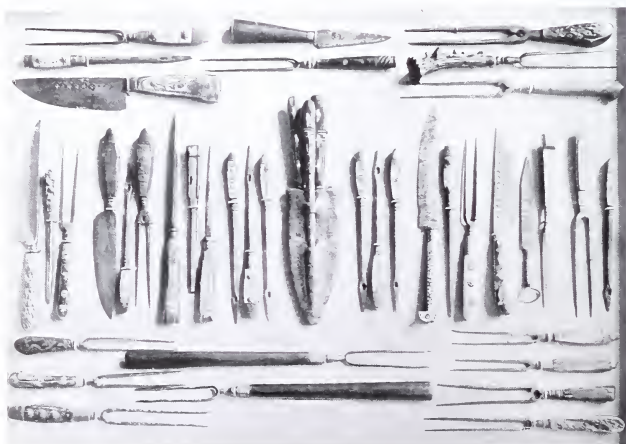


TABLE UTENSILS OF WOOD, BONE, STAGHORN
Variously Decorated with Silver, Brass, etc., Peasant Art of the Austrian Tyrol
Eighteenth and Nineteenth Centuries

unless a basket is provided for the purpose; also urging not to use more than three fingers in taking your meat out of the dish, and advises not keeping your hand in the dish too long, nor yet to eat your meat with both hands.

However this may be, the early forks, from the Latin "*furca*," had but two prongs or "tines." The handles were of hard stone, crystal or ivory. Very few and rare are mediæval forks in collections, although spoons are plenty.

Henry Havard⁽¹⁾, while he cites the use of the fork among the Homeric Greeks and the Romans to hold before the fire meats to be broiled or roasted—as shown by the recovery of such implements at Pæstum, along the Appian Way and among the ruins of the fort of Longchamps (Eure), now at the Gisors Museum—and adds that from the 14th century exceptionally the fork appears to have been in use, questions the fact of its having been employed as now to carry viands to the mouth. This has given rise to controversies; but this careful investigator, after a meticulous examination of the evidence, concludes that until the end of the 16th century fingers were exclusively used and that the forks preserved prior to this epoch were destined for other usages.

In the first place, in mediæval inventories the number of forks is very small as compared to that of spoons. Moreover, the great richness of these small implements precluded the idea of common usage. In the inventory of Clemence de Hongrie (1328), for instance, thirty spoons are mentioned and one fork of gold. That of Jeanne d'Evreux (1372) mentions one golden fork. That of the Duke d'Anjou (1360) enumerates many spoons, of which nine were of gold, but not one fork. That of Charles V. (1380), besides a "small fork with twisted handle which belonged to the Queen Jeanne de Bourbon," one more is mentioned as being in the nef of the King. "*La navecte d'or goderonnée, et met-on dedens, quand le Roy est à table, son essay, sa cuillier, son coutelet et sa fourcette, et poise à tout le couvescle, trois marcs cinq onces et demie.*—Item, l'essay, la fourcette, la cuiller, et le petit coustel, où il a une perle d'orient au bout, et poise, tout ensemble, trois onces." In addition Charles V. possessed one of gold with a sapphire at the end, one with crystal handle set in gold, etc., and two of silver with crystal handle, plus three knights and three squires of Brie, made into forks, *i. e.*, three white and three gilt to make the King's cheeze toast, weighing one marc three ounces; altogether twelve forks. For a prince whose silver plate is valued at one and a half millions, that seems a scanty supply.

The inventory of the Duchess of Touraine (1389) has the entry of two spoons and forks of gilded silver and nine dozen spoons of white silver.

In the following century the relation between spoons and forks remains about the same. In the inventory of the Chateau de Vincennes (1418) three very handsome forks set with gems are recorded. In that of the Louvre (1420) six are entered, and even at the close of the 15th century they remain rare. The inventory of Charlotte of Savoie (1483) mentions but one.

These facts, which show the consistent rarity of a utensil that was to become so common, would be enough in themselves to demonstrate the scant use made of the fork, even though the chroniclers, poets and "raconteurs" of

⁽¹⁾ Dictionnaire de l'Ameublement et de la Décoration. (Quantin, Paris.)

the period did not bear testimony to this conclusion. None of the old chroniclers or writers mention forks. The "*Ménagier de Paris*," in which the most meticulously exact details are given on the housekeeping of ancient days, recommends in case of large dinners the placing of silver and plate under the surveillance of special officers whose duty will be to see that nothing is lost. "Two special equerries," it says, "will do for the handling of soiled things who will deliver the spoons and receive them back again." Nowhere are forks mentioned.

Then Chastellain, in his account of the banquet offered by the Duke of Burgundy to the English Ambassadors (1462), says: "No fault could be found, for there were as many mouths to feed as there were fingers to the hands of the eaters." The Ambassadors obviously ate with their fingers.

Moreover, a sentence of Olivier de la Marche (*Estat du Duc*, p. 684) shows that to carve, the equery in charge took the meat with his fingers, which, by the way, explains the recommendation made by the Lady of the Belles Cousines to little Jehan de Saintre: "Hold your hands and your nails clean, for in all the offices of serving the Lord at table, yours most requires it." Later the first equery carried in his armorial bearings as emblem of his office a knife and fork "*en sautoir*."

Be all this negative evidence as it may, the special use of the forks mentioned in the inventories is established in the documents that reveal their existence. Already we have seen that in Charles V.'s inventory forks were said to be intended for "toasting the King's cheeze"; in that of Charlotte de Savoie the fork is described as "to eat burned almonds." Another document (1390) mentions a gold fork for the Duchess of Orleans to take her "*soupe au vin*." Still another, in the account of the ducs de Bourgogne (1420), is specified to "eat blackberries," and the same use is ascribed to another in 1427. Prior to the 16th century no forks appear on the tables depicted in the illustrations, miniatures and others that have been preserved, and the constant use of the basin and ewer during this period and the 16th century points in the same direction.

Eloquent in this respect is the "*Galathee*," a sort of treatise on "Civility" by Monseigneur della Casa, bishop of Beneventum, published in French in 1598, in which he says:

"It would seem that one should not wash his hands before people, those are things that one does in his room and not in company. Nevertheless, when one is about to sit at the table one must wash one's hands in the presence of others, even though there may be no need for it, in order that those with whom one puts one's hands into the dish may have no doubt as to their cleanliness." Elsewhere the same writer adds: "A well bred man sees to it that his fingers are not greasy to such an extent as to soil the table cloth. To wipe one's fingers on the bread one is about to eat does not either seem well bred." Erasmus urged to take one's meat with three fingers as more "graceful." Other passages are quoted from Jamyn and Ronsard. Montaigne, however, while he distinctly says that he "could well dine without a cloth, but without a clean napkin, as do the Germans, most inconveniently," adds: "I soil them (fingers) more than they and the Italians do, and make little use of spoon or fork. I regret that the example of kings is not followed: that our napkins be changed with each

course, as they do our plates." But, of course, this brings us to the end of the 16th century, when forks were about to come into regular usage, as is made clear in "L'Isle des Hermaphrodites," published at the beginning of the 17th century, from which it appears that under Henri III. of France forks were used at court in that country. He describes a meal served to the king and his courtiers at which "the meats were so hashed, cut and disguised as to be unknown." Of course "they never touched the meats with their hands but with forks." Later he describes salad as eaten in the same way. At the same time he mentions some guests as awkward in their use of these implements, and as allowing "their mouthfuls to drop back into their plates and anywhere on the way to their mouths." The author of the story himself, however, distinctly states that he ate in the pantry and a scrimmage for food ensued, each taking all he could at first, for they might be sure never to put twice "their hands in the dish."

As late as 1633 Gougenot in his "Comédie des Comédiens" still mentions "putting the hand in the dish," and in 1673 says clearly that one should not put one's hand in the dish before those best qualified—"That one should take at once what one needs, as it is uncivil to put twice one's hand in the dish, and still worse to pick out piece after piece."

The use of forks, according to Havard, came in with the "fraise" collar, which made it next to impossible to carry food to one's mouth otherwise, without disaster to one's toilette. Coincidentally with the development of the "fraise" collars the number of forks increases in the inventories. That of Gabrielle d'Estrée records twenty forks (1599). A superb fork of late 16th century, sold at the Hotel Drouot in 1884, brought 121,400 francs. The handle was beautifully chased and adorned with diamonds and rubies.

Still, in 1609, the Princesse de Conti, in her escape from Paris, ate with her fingers and even with her gloves. On the other hand, Louis XIII. (1610-43) early contracted the habit of using a fork.⁽¹⁾ But Anne of Austria, having been brought up in Spain, never could get accustomed to forks and used her fingers, and the grande Mademoiselle did likewise⁽²⁾. Even as late as La Bruyère⁽³⁾, Gnathon's table manners are indescribably described. But the fact that La Bruyère was so critical of his ways shows him to have been a survival of an older time in a more refined age. Nevertheless, St. Simon⁽⁴⁾ shows that in order to establish the reign of the fork victoriously and definitely, no less an influence was needed than that of the Duc de Montansier. He lived in splendor and "had invented large spoons and large forks which he made the fashion." And it is notable that the first pictures in which forks appear, date of his time. Before this date in the early years of the 17th century, however, the irregular use of forks may be followed through legal documents in which defective forks or the counterfeit of marks gave rise to litigation. But if the duke did not "invent" the fork, he was identified with its regular use, and Scarron wrote then in his travesty of Virgil (1, p. 79):

(1) Journal de Jean Havard, 9 Mai, 1612.

(2) (Mémoires vol. IV. p. 112.) See also for the Chancelier Eéguier: Tallemant des Réaun III, p. 39.

(3) Caractères ch. XI.

(4) Note on Journal de Dangeau, p. 127.

Il était si propre, dit-on,
Qu'il n'eût pas pour un ducaton—
(Grand signe d'attention nette)—
Voulu rien manger sans fourchette.

In the 17th century the great of the land, at least, were well accustomed to the use of the fork. In those days when the dread of poison haunted the minds of all men of importance, the dishes were always brought on covered, and the spoon, knife and fork of the sovereign were enclosed in the "nef" (hence the word "cover") used for the three implements. Everything, however, before being used by host or guest, was subjected to a curious test. Not only did the appointed servants test the viands, but they did also the implements, or they simply touched them with the talismans they regarded as infallible preservers, such as the tongue of a snake, the horn of the narval, the stone called "crapaudine" and believed to come in the head of a toad, etc. The gentleman in charge of the "nef" and of the implements therein contained touched each of these, as well as the plate, toothpicks, etc., with a piece of bread that one of the table officers at once swallowed, when the king proceeded with his meal.

At the close of the 17th century treatises on manners mention the fork (see "Traité de la civilité qui se pratique en France parmi les honnêtes gens," 1673, which not only prescribes the use of a fork, but forbids its use after a meal as a toothpick). At the close of the 17th century the inventory of the furniture of the Crown (22 April, 1697) mentions 445 forks, of which 113 were in silver gilt and the balance of silver. Other private inventories are that of the Abbé d'Éfiat (1698), which mentions seventeen forks, and that of Marquis de Montpipeau (1692), twelve forks and twelve spoons. A number of inventories of goods of more humble persons mention from six to twelve, the last number becoming fixed in the 18th century. At this time they seem to have often been with three prongs, although the fact of this being specifically mentioned shows that the two-pronged fork was the usual form. Wooden forks were still used in the 18th century. Oyster forks appear in the 18th century (1786), but were not obligatory in France in the 19th century.

The general condition of table manners and customs prevailing at the courts of France and England as late as the reign of Henry IV (1589-1610), therefore, makes it unlikely that in the mountains of the Tyrol forks should have been in use at this time among the peasants. It is my belief that most of the specimens in the present series belong to the 18th and early 19th centuries.

S. Y. S.



A MEISSEN PORCELAIN GROUP

In the collection of porcelain recently presented to the Museum by Mr. C. Hartman Kuhn is a large figure group consisting of a man dressed as a knight bestriding a goat and surrounded by the implements of a tailor. On the horns of the animal are hung a pair of shears and a smoothing iron, or "goose." On his rump he carries a pin-cushion. A measuring rule at the man's side takes the place of a sword, while other tools of the trade serve



THE BRUEHL TAILOR
Hard Paste Porcelain Group
Meissen, Germany, Eighteenth Century

as holsters and pistols. The design was originally modeled by the celebrated artist, Johann Joachim Kaendler, who became attached to the Meissen factory in 1731. This model is known as "The Bruhl Tailor." It was one of many designs originated by Kaendler during the third period of the Meissen factory, which extended from 1735 to 1756. In 1733, Count Heinrich von Bruhl became supervisor of the works, and in 1737 the "Bruhl Tailor" appeared.

THE SPECIAL MUSEUM FUND

For some years past it has been customary to raise among the friends of the Museum an annual fund for the purchase of objects of art. While the amounts thus collected have never exceeded modest proportions, they have, nevertheless, enabled the Committee to secure many desirable things which have been offered from time to time, and which would not otherwise have been obtainable. Through this fund it has been possible to take advantage of the opportunities offered by public and private sales to fill in many gaps in the collections. Objects are being constantly offered to the Museum which are needed to round out certain groups of exhibits, for which no other fund is available. During the past year or so, many rarities have been acquired by this means, among which may be mentioned the following:

A carved, painted and gilded wooden wall clock of the seventeenth century, Holland, from the Howard Pyle sale.

An embroidered cut velvet coat of the period of Louis XVI., French, from the same source.

A collection of Tyrolese peasants' snuff boxes, late eighteenth and early nineteenth centuries.

A remarkable collection of knives, forks and spoons of the eighteenth and early nineteenth centuries, used by the peasants of the Austrian Tyrol and described elsewhere in this number of the BULLETIN.

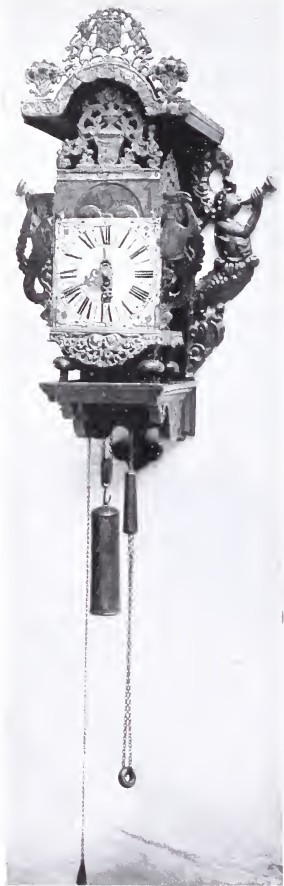
Examples of decorated iron work (stove plates) of the eighteenth century, from the early iron furnaces of Eastern Pennsylvania.

Group of old Swiss enameled glass of the eighteenth century.

Large carved cinnabar lacquer vase, Chinese, eighteenth century.

Silver cream jug made by J. Bayly, Philadelphia, about 1783.

The fund for 1913-1914 is now being raised, and contributions will be thankfully received.



WOODEN WALL CLOCK
Carved, Painted and Gilded
Late Seventeenth Century

ITALIAN PORCELAIN AND POTTERY

The ceramic literature of Italy (other than that relating to maiolica) is exceedingly meagre, and little is known of the history of the early porcelain factories of that country. In consequence of this dearth of knowledge, Italian wares, with the exception of stanniferous faience (maiolica) are inadequately represented in American collections.

As has already been stated in the BULLETIN, this Museum possesses half a dozen examples of Capo di Monte hard paste, with colored reliefs, of the



CUPS AND SAUCER
Artificial Soft Paste. By Del Vecchio, Naples
Eighteenth Century

second period (1760-1800). We know of no other genuine examples in any of the public or private collections in this country. Of the first period of the Capo di Monte factory (1736-1759), under the patronage of Charles III., the Museum owns two examples of soft paste, a cup and saucer painted with purple bands containing pale yellow medallions in which are black silhouette figures of women and satyrs in miniature. A few scattering pieces of the soft paste are to be seen in other American collections.

In the group of porcelain recently presented by Mr. C. Hartman Kuhn are two fine specimens of hard paste, a pitcher and basin, bearing the mark of the Naples factory. They are beautifully painted and bear the signature of the decorator, Francesco Ladolfi. We can find no mention of Ladolfi in any of the ceramic books; but, if we may judge of his ability by this example of his work, he must have been an accomplished artist, as we have met with no more pretentious painting on Italian porcelain.



CAPO DI MONTE CUP AND SAUCER
Artificial Soft Paste, previous to 1759



NAPLES EWER AND BOWL
Dated 1813
Painted by Francesco Ladolfi

The painting, in flat colors, represents a boar hunt, in which the greens and browns predominate. The view on the bowl is much worn by long use. The broad borderings of both pieces are elaborately penciled in different shades of burnished and dull gold, with bird medallions inserted at intervals. Both are marked on the bottom in red over the glaze with a crown surmounting the letter N and the date 1813, evidently the year of fabrication. On the bowl is, in addition, the usual soft paste Capo di Monte mark, the initial N under a crown, in underglaze blue. It was not customary to mark the hard paste having colored reliefs, although the earlier soft paste painted porcelain was usually so distinguished. It is interesting to find an example of the later hard paste which bears the mark of the factory, but this seems to be the exception which proves what appears to have been the rule, that only the forgeries of the hard paste reliefs were marked with the crown and N. In this instance the hard paste is painted in the same manner as the soft paste of the first period, and the same mark has been used. These examples are of special interest to collectors as showing a partial revival of the earliest method of decoration in the last years of the Capo di Monte factory, which was closed about 1820, when many of the old moulds were secured by the Ginori works at Doccia.

In 1785 Gennaro and Nicola Del Vecchio established a factory at Naples for the production of yellow ware, in imitation of the English cream ware, when King Ferdinand IV. made an appropriation of 18,000 ducats for the purpose. The decorations were in the Etruscan style, portrait heads and grotesque figures, usually painted in brown camaieu. The ware consisted of a dry, white, opaque body covered with a transparent lead glaze. In the Museum collections are several examples, two cans, or mug-shaped cups, with square handles, and classical heads painted in dark brown, and a saucer with figures of a man and satyr in a lighter brown on a pale blue ground and a border in dark red. The works passed into the



CHOCOLATE POT
Hard Paste Porcelain
Doccia, Eighteenth Century

hands of Cherinto Del Vecchio at a later date, and were closed about 1855, when operated by Gennaro, a son of Cherinto.

Among other Italian porcelain factories of the 18th century were those of Florence, Nove, Venice and Doccia. Examples of soft paste from the latter two may be seen in the Museum collections, and in addition to these a fine piece of Doccia hard paste (1770-1800), in the shape of a chocolate pot, decorated on both sides with paintings of boys at play, in flat colors, in which a dark pink or rose predominates. The graceful form of the pot and the greenish tint of the glaze strongly reveal the influence of the Capo di Monte factory.

E. A. B.



NOTES

OBITUARY—It is with deep sorrow we have to announce the death of Miss Anna Blanchard, which occurred on August 2, 1913. Miss Blanchard was greatly interested in the work of the Museum and School and was a member of the Museum Committee for eighteen years. She was one of the most liberal contributors to the Museum and she was always ready to assist in making up funds for special purposes.

COVER DESIGN—The cover design for this number is the work of Miss Vera L. G. Stevens, and was awarded the Ketterlinus first prize.

INSTALLATION—The collections of playing cards, postage stamps, Civil War envelopes and book plates have been entirely rearranged during the summer and are exhibited in one of the rooms on the north side of the building.

SARCOPHAGUS—A carved stone sarcophagus of the third century, which was brought from Syria by Commodore Jesse Duncan Elliott in 1839 and presented to Girard College, has been deposited in Memorial Hall by the Board of City Trusts. This will be described in the next number of the BULLETIN.

SCHOOL NOTES—The day sessions of the Art School opened for the season of 1913-1914 Monday, September 29th, the evening classes October 6th, the Saturday classes October 11th.

The inquiries and applications for admission have been many. The requests for accommodations at the League House, which has been so successfully developed by Miss Lea and her committee, have been far more numerous than ever before, again pointing to the need of larger provision for the young women students.

But few changes have been made in the schedules. The morning costumed model class will be under Mr. Deigendesch, and the Saturday afternoon work of the same subject under Mr. Copeland. The resignation of Mr. Spear will require a rearrangement of his subjects, not yet fully consummated. The classrooms and halls have been repainted during the summer and are bright and attractive.

The library of the Alumni Association, the nucleus of which was given by Mr. John Sellers Bancroft, to permit the circulation of art books among the students, has just been enriched by a gift of twenty-four volumes of illustrated "Lives" of the old masters.

The work in salt-glazed stoneware of the pottery class last season is described and illustrated in an article in *The Craftsman* for September, and the decorative use of mosaic in the cement garden vases, seats, etc., will be reviewed in the same magazine in the October issue. These are two of the simple processes of making common things and materials beautiful which have been employed by the School of late.



ACCESSIONS

July—September, 1913

CLASS	OBJECT	HOW ACQUIRED
Arms and Armor Ceramics	Suit of Japanese Armor.....	Lent by Mrs. Richard W. Meirs.
	2 Pieces of Pottery.....	Lent by Dr. Edwin A. Barber.
Carvings	Creamware Cider Pitcher and Platter, Staffordshire, England, c. 1825	Given by Miss Mary A. Dobbins.
	37 Pieces of Porcelain, English, French, German, Dutch and Russian	Given by Rev. Alfred Duane Pell.
Furniture	20 Chessmen and Chessboard	Lent by Mr. James F. Magee, Jr.
	4 Wooden Spoons, Norwegian	Lent by Mrs. Samuel Spackman.
Glass	Window Sash with Original Glass, Pennsylvania, c. 1750	Given by Mr. D. H. Landis.
	Wooden Cupboard with Painted Decoration, The Tyrol, Austria	Given by Mrs. James Miffin.
Metalwork	Prayer Chair, The Tyrol, Austria, early 19th Century	By Purchase.
	Oak Table, Pennsylvania-German, 18th Century	Given by Rev. Alfred Duane Pell.
Musical Instruments	4 Champagne Glasses, Austrian	By Purchase.
	2 Paintings on Glass, Pennsylvania-German, Old	Lent by Dr. Edwin A. Barber.
Silver	4 Pieces of Stiegel Glass, Pennsylvania-German, 1763-1774	By Purchase.
	2 Iron Stove Plates, Pennsylvania-German, early 19th Century	Lent by Mrs. Richard W. Meirs.
Textiles	2 Betty Lamps, American, Mid-19th Century.....	By Purchase.
	Wrought Iron Clock	Lent by Mrs. Richard W. Meirs.
Vehicles	Drum, American, late 18th Century	By Purchase.
	Zither, Pennsylvania-German	By Purchase.
Miscellaneous	Cittern, English, early 19th Century	By Purchase.
	Silver Tablespoon, probably by John Germon, Philadelphia, 1788-1814.....	Bequest of Mr. Edgar L. Thomson.
	Silver Coffee Pot and Bowl, made by Jarden & Bro., American, early 19th Century.....	By Purchase.
	Silver Sugar Bowl, made by R. & W. Wilson, Philadelphia, c. 1831	Bequest of Mr. Edgar L. Thomson.
	Silver Creamer, made by Samuel Williamson, Philadelphia, c. 1796	By Purchase.
	Pair of Cloth Riding Breeches.....	Given by Mrs. A. W. Wright.
	Old Coach, American	Lent by Mr. Robert L. Brownfield, Jr.
	Set of Donkey Harness, Sicilian.....	Lent by Mrs. Richard W. Meirs.
	Old Pin-Pricked Picture, Pennsylvania-German..	By Purchase.
	4 Old Baskets, American	By Purchase.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patrons—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Fellowship Members—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to The Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9:30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum	\$.25
A Brief History of the Bayeux Tapestry .....	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome .....	.10
The Great Seals of England .....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover	1.00
Large paper edition, Cloth	5.00
Handbook of the Maiolica of Mexico:	
Paper cover	1.00
Flexible Art Canvas	2.00
Art Primer No. 3, Lead Glazed Pottery .....	.50
Art Primer No. 5, Tin Enameled Pottery .....	.50
Art Primer No. 6, Salt Glazed Stoneware .....	.50
Art Primer No. 9, Hard Paste Porcelain .....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain .....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of..... dollars for the use of the said Corporation.

Witnesses,

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (**here insert a description of the property**) for the use of the said Corporation.

Witnesses,

BULLETIN
OF THE
PENNSYLVANIA MUSEUM
MEMORIAL HALL, FAIRMOUNT PARK
PHILADELPHIA

VOLUME XII

JANUARY, APRIL
JULY AND OCTOBER
1914

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BULLETIN

OF

THE PENNSYLVANIA MUSEUM

JANUARY, 1914

TWELFTH YEAR

Number 45

AN ANCIENT SARCOPHAGUS

In the preceding number of the MUSEUM BULLETIN, reference was made to a carved stone sarcophagus recently placed in Memorial Hall, through the Commissioners of Fairmount Park, by the Board of City Trusts. This ancient monument is of marble and measures about seven and one-half feet in length by three feet in width. It was brought to this country from Syria by Commodore Jesse Duncan Elliott, who obtained it while commanding the Mediterranean squadron in 1837 and with other property it was placed under the control of the Building Committee of Girard College by a resolution of Common and Select Councils of Philadelphia, passed January 20, 1842, as part of a collection of antiques, coins, and miscellaneous articles presented to the College by Commodore Elliott. In this list the following statement refers to this sculpture:

"An ancient marble sarcophagus obtained at Syria in 1837, and brought to this country in the U. S. Ship Constitution. . . . This interesting relic of antiquity is of Roman origin, and is believed to date as high as the second century; it was found about three-fourths of a mile from the present City of Beyrout, in a north-easterly direction, where once stood the ancient City of Beritus."

The College authorities prepared a label for this object, which contained the following information:

THIS SARCOPHAGUS
WAS BROUGHT FROM
BEYROUT IN SYRIA
AND PRESENTED TO
GIRARD COLLEGE
BY
COMMODORE ELLIOTT, U. S. N.

Translated the inscription reads:

JULIA DAUGHTER OF
CAIUS MAMAEA
LIVED THIRTY YEARS
THIS SURNAME MAMAEA DENOTES
ONE OF THOSE WHOM THE ROMAN EMPEROR
ALEXANDER SEVERUS ADOPTED, PROVIDED
FOR AND NAMED IN HONOR OF HIS MOTHER
JULIA MAMAEA
ITS DATE MUST BE WITHIN A FEW YEARS
OF A. D. 240.

It is interesting to note in this connection that another carved stone coffin was brought to this country by Commodore Elliott and now occupies a site in the grounds of the Smithsonian Institution. The accompanying illustration of this companion tomb has been furnished by Mr. Herbert S. Bryant of Washington. The following excerpts relative to this object are taken from the publications of the Smithsonian Institution and National Museum:

This sarcophagus was removed from elevated grounds in the rear of Beirut, Syria, and embarked on the United States frigate Constitution, the flagship of the Mediterranean squadron in 1839. Who the occupant was, or what his position, is a subject of pure conjecture, though it has been supposed to have been the last resting place of a Roman Emperor.

It was placed in the Patent Office, Washington, by Commodore Jesse D. Elliott, U. S. Navy, and offered to General Andrew Jackson as a tomb for the deposit of his remains. The General, however, did not accept the honor, the following interesting correspondence taking place on the subject:

HERMITAGE, March 27, 1845.

*Commodore J. D. Elliott,
United States Navy.*

MY DEAR SIR:—Your letter of the 18th instant, together with the copy of the proceedings of the National Institute, furnished me by their corresponding secretary, on the presentation by you of the sarcophagus for their acceptance, on condition that it shall be preserved, and in honor of my memory, have been received and are now before me.

Although laboring under great debility and affliction, from a severe attack, from which I may not recover, I raise my pen, and endeavor to reply. The steadiness of my nerves may perhaps lead you to conclude my prostration of strength is not as great as here expressed; strange as it may appear, my nerves are as steady as they were forty years gone by, whilst from debility and affliction I am gasping for breath.

I have read the whole proceedings of the presentation by you of the sarcophagus, and the resolution passed by the board of directors so honorable to my fame, with sensations and feelings more easily to be conjectured than by me expressed. The whole proceedings call for my most grateful thanks, which are hereby tendered to you, and through you, to the President and Directors of the National Institute. But, with the warmest sensations that can inspire a grateful heart, I must decline accepting the honor intended to be bestowed. I cannot consent that my mortal body shall be laid in a repository prepared for an emperor or a king. My republican feelings and principles forbid it; the simplicity of our system of Government forbids it. Every monument erected to perpetuate the memory of our heroes and statesmen ought to bear evidence of the economy and simplicity of our republican institutions, and the plainness of our republican citizens, who are the sovereigns of our glorious Union, and whose virtue is to perpetuate it. True virtue cannot exist where pomp and parade are the governing passions; it can only dwell with the people, the great laboring and producing classes, that form the bone and sinew of our Confederacy.

For these reasons I cannot accept the honor you, and the President and Directors of the National Institute, intended to bestow. I cannot permit my remains to be the first in these United States to be deposited in a sarcophagus made for an emperor or king. I again repeat it, please accept for yourself, and convey to the President and Directors of the National Institute, my most profound respects for the honor you and they intended to bestow. I have prepared a humble depository for my mortal body beside that wherein lies my beloved wife, where, without any pomp or parade, I have requested, when my God calls me to sleep with my fathers, to be laid, for both of us there to remain until the last trumpet sounds to call the dead to judgment, when we, I hope, shall rise together, clothed with that heavenly body promised to all who believe in our glorious Redeemer, who died for us that we might live, and by whose atonement I hope for a blessed immortality.

I am, with great respect, your friend and fellow-citizen,

ANDREW JACKSON.



ANCIENT STONE SARCOPHAGUS

In Memorial Hall, Philadelphia, Pa.

NAVY YARD,
PHILADELPHIA, 8th April, 1845.

*To the President and Directors
of the National Institute.*

GENTLEMEN:—The interest which the National Institute has been pleased to take in the eventual bestowment of the remains of the honored Andrew Jackson in the sarcophagus which I brought from abroad and deposited in your Institute, makes it my business now to communicate to you a copy of his letter of the 27th ultimo lately received, on that subject.

With sentiments so congenial to his strict republicanism, and in accordance indeed with the republican feelings common to ourselves, he takes the ground of repugnance to connecting his name and fame in any way with imperial associations.

We cannot but honor the sentiments which have ruled his judgment in the case, for they

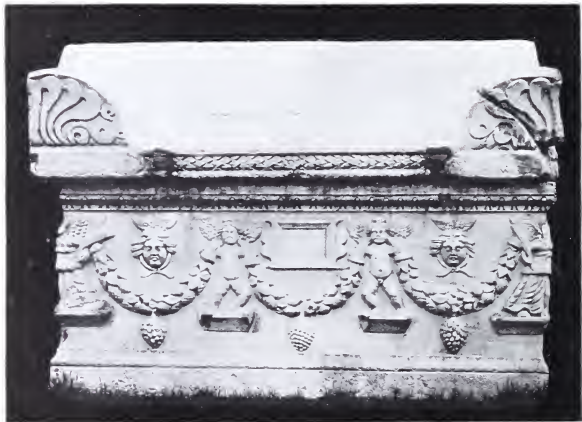
are such as must add to the lustre of his character. We subscribe to them ourselves, and while we yield to their force, we may still be permitted to continue our regard to the enduring marble, as to an ancient and classic relic, a curiosity in itself, and particularly in this country as the first of its kind seen in our Western Hemisphere.

From it we would deduce the moral, that, while we would disclaim the pride, pomp, and circumstance of imperial pageantry as unfitting our institutions and professions, we would sedulously cherish the simple republican principles of reposing our fame and honors in the hearts and affections of our countrymen.

I have now, in conclusion, to say, that as the sarcophagus was originally presented with the suggestion of using it as above mentioned, I now commit it wholly to the Institute as their own and sole property, exempt from any condition.

I am, very respectfully, yours, &c.

JESSE DUNCAN ELLIOTT.



ANCIENT STONE SARCOPHAGUS

In the Grounds of the National Museum, Washington, D. C.

Andrew Jackson died on June 8, 1845, and Commodore Jesse Duncan Elliott died in December of the same year. The latter was second in command under Captain (afterwards Commodore) Perry at the battle of Lake Erie, September 10, 1813, commanding the ship Niagara, and a month later succeeded Perry in command of the squadron.

E. A. B.

The word sarcophagus, according to Pliny¹, was applied to a stone found at Assos in the Troad, which, if dead bodies were deposited in it, ate up their

¹ 124.—6,357.

substance, all but the teeth, in forty days. The stone has been supposed to be some variety of alum. However this may be, as among the oldest nations who used the sarcophagus it was intended to preserve, not to destroy, the body, it would seem somewhat of a misnomer if taken in the literal sense of the word. In Egypt sarcophagi are found in very early times, and thence their use passed over to the peoples of the Mediterranean. They were usually in form of a house, as is the present example. Cyprus, Etruria, notably the coast of Asia Minor, and Syria have yielded some remarkable specimens in which the highest art has been brought to bear upon the last resting place of the dead.

Everyone knows of the superb sarcophagi now in the Ottoman Museum of Constantinople, which were discovered near Sidon by Hamdi-Bey and described by Theodore Reinach in the latter half of the last century, when the beautiful coloring still vividly brought out the quality and relief of the sculptures. Indeed, even now the splendor of those monuments still remains. One was at first spoken of as that of Alexander the Great, but the attribution has been abandoned. The one known as "*Les Pleureuses*" is probably the best known of the series, and its beauty of thought and execution have been celebrated in verse by the late Dr. S. Weir Mitchell, who visited the Ottoman Museum under the spell of his own bereavement after his young daughter's death, and wrote what is probably his finest poem.

The sarcophagus, now deposited in this Museum, was originally colored and the flat creamy or yellowish groundwork still remains, although if the decoration was ever polychrome, no traces of the colors have survived on the bulls' and sheep's heads, the rosettes and winding streamers that unite the garlands, or the leaves that depend therefrom, and that, were it not for the dust that in the course of eighteen centuries has accumulated on the reliefs, accentuating them in black, would be monochrome.

S. Y. S.



CHINESE JADES

The Museum has come into possession of a valuable group of Chinese jades, purchased with funds presented by the late Miss Anna Blanchard a few months before her death. The collection consists of an archaic vase or beaker of rectangular form, a covered vase of yellow jade, and a scholar's study set of three pieces of green jade.

What is popularly known as jade (Chinese *yü*) is termed nephrite by scientific mineralogists. It is a silicate of lime and magnesia and is somewhat harder than feldspar. Jadeite, which in appearance is not readily distinguishable from jade, is in reality an entirely different mineral, a silicate of sodium and aluminium, being slightly harder than nephrite, and considerably heavier. While the jades, or nephrites, are usually green in color, the result of more or less iron in the composition, they often possess a gray, green, yellow, blue or red tone, and the most highly valued variety in China is that which in appearance suggests the peculiar translucent white of mutton fat, in which no coloring

impurities are present. Jadeite is often brighter in color and more translucent than nephrite, apple green and lavender being particularly characteristic. One of the most highly esteemed varieties is white or transparent, with veinings of emerald green.

The early, or archaic jade, attributed by dealers and some collectors to the

Sung dynasty (960-1280 A. D.), is generally known as tomb jade. The Chinese call it *han yü*, or han jade, that is to say, jade which was held in the mouth, for the reason that formerly objects of similar jade were placed on the tongues of deceased persons before burial. This archaic variety of jade is usually of a yellowish gray color, resembling the steatite used by the Chinese for carved figures, and frequently contains many impurities, which produce a brown mottled and streaked effect. The surface is frequently softened by long burial. The tall square beaker-shaped vase, recently acquired by the Museum, is of this character. On each of the four sides is carved in low relief on the central projection a grotesque face, the nose being represented by the conventionalized *ju-i* sceptre



ARCHAIC JADE VASE AT LEFT
YELLOW JADE VASE WITH COVER AT RIGHT

head, which latter ornament also appears again in the upper section of the side. Below is a band containing an incised fret design beneath which are leaf-shaped motives, each one containing a smaller sceptre head.

The other examples of the group are of the Ch'ien-Lung reign (1736-95), a period during which much of the best work in jade was executed. The cov-

ered vase is of the rare greenish yellow tint. Until recently this variety of nephrite was only found in detached pieces, but in 1891 it was discovered *in situ* in the province of Kansu. This unusual piece is carved in low relief with design of strapwork terminating in conventionalized heads of the dragon and phoenix.



GREEN JADE SCHOLAR'S ALTAR SET
On Carved Wooden Stand

The scholar's altar set consists of the usual three pieces, an incense burner on four feet, a slender vase for holding the incense tools, and a covered box to hold the incense. They are made of dark green nephrite and are elaborately carved with a strapwork and dragon design in low relief. The cover of the incense burner is surmounted with a coiled dragon, the whole being supported by an exquisitely carved jade stand with intricate openwork design.

E. A. B.

**HERALDIC SILVER IN THE C. HARTMAN KUHN
COLLECTION**

There is now exhibited at Memorial Hall, at the entrance to the East Gallery in a case by itself, a small collection of old silver belonging to Mr. C. Hartman Kuhn and deposited by him. The collection consists of twenty-three



SILVER PATEN

Made by John Martin Stocker and Edward Peacock, London, 1705

pieces of silverware, heirlooms in his family, many of them of the eighteenth century, made by English and American silversmiths most of whom have been identified. Among these are some important pieces bearing the coats of arms or the crests of the Hamilton family and of other families of Scottish origin with which the Hamiltons and through them the Kuhns are allied. It is greatly to be regretted that a certain republican indifference on the part of the American family should have allowed important clues to be lost. For

instance, it would be interesting to know something of the Hamilton ancestor who was among the first Knights of the Thistle when the order was re-established by Queen Anne (1703), and to whom belonged a certain paten made by John Martin Stocker and Edward Peacock, of London (1705-16). It is a handsome old piece, plain with a coat of arms in the center, the supports of which are (left) a plumed knight in armor and (right) a lady holding a challenge. Between is a quartered "shield plain and fleur de lys, surrounded with



SILVER TRAY

By Abercrombie, England, 1740

device of the Order of the Thistle:" "Nemo me impune lascessit" (No one impugns me with impunity). The Order of the Thistle is very old. It was revived in 1687 King James II and re-established by Queen Anne in 1703. It consists of the Sovereign and sixteen Knights.

A tray of silver, old English, is also engraved in the center with a coat of arms. The crest is a bull's head between and over spread wings set above a

helmet. Two medallions, one a heart with three hearts around circle, the other an eagle rampant and bull's head. The Earls of Loudoun¹, in whose arms occur the bull's head, belong to the Argyll connection. Their coat of arms has for support a woman bearing a letter of challenge. Baron Dunleath (Henry Lyle Mulholland) has for his crest a scallop, and the support of his coat of arms, a lion, holds in his mouth a trefoil. As the Lyle family through the marriage of one of its daughters with Andrew Hamilton is a link in the connection, it is likely that this piece may have come down through the Lyles. Be this as it may, the tray with arms engraved in center was made by Abererombie in England in 1740.

A pair of interesting tankards are of American manufacture, having been made by John Myers, a silversmith who flourished in Philadelphia in 1796. These are engraved on the lids with the arms and crest of the Hamiltons. The crest, a ducal coronet, or a mount vert, and issuing therefrom an oak tree penetrated transversally in the stem by a frame-saw proper frame argent. Motto: "Through." The star that occurs in the quartering probably belongs to the Douglas arms. Douglas, Earl of Angus (1389) son of William by Margaret Stuart, Countess of Angus and Mar. Marquis of Douglas 1633; Duke, 1703; the title expired 1761 when the Marquisate went to the Duke of Hamilton. The first Marquis was the first who crowned the heart in his coat of arms. In the original arms, the heart was uncrowned, as it is in the coat of arms on the tray. It would therefore seem that the trefoil found in the quartering and the scallop crest belong to the Lyle family, while the star and the heart in quarterings are there through the Douglas connection.

A certain Charles Thomson told Mrs. D. Logan, who so informed Watson² that when young he frequently talked with persons who had known Penn. He remembered conversing with Mrs. Lyle, who had come over with the first expedition. After reaching Chester the whole fleet of vessels proceeded to Burlington. Her vessel being slow lagged behind. She arrived at the point now Philadelphia, and as it was night and the channel was unknown and rugged, they made the boat fast to a tree for the night. Next morning they reached the Schuylkill. The Captain on his return said so much about the site for a town that, as colonists came to Burlington several leading men with Penn visited the spot which became Philadelphia. This same Mrs. Lyle, when asked why her husband, who could choose any spot, chose Dock Creek, replied that it was due to the beautiful stream which allowed of vessels coming close under their bake-house, then below Second street.

Meantime John Christopher Kuhn of Wurtemberg, born at Furfeld in 1684, sailed with his family on the ship "Hope" and came to live in Pennsylvania in 1732. He was naturalized in 1747. He first resided in Germantown, then in Berks, where he died in 1754. His son Adam Simon Kuhn removed to Lancaster and was naturalized in 1744. A physician of note, he became Chief Burgess, Commissioner of Justice of Lancaster County Courts (1752-70), and Delegate to the Provincial Convention at Philadelphia in 1775. His son, Dr. Adam Kuhn, who married Elizabeth Hartman, widow of Francis Markoe, was

¹ Burke's Peerage, p. 1160.

² Watson's Annals, p. 53.

a noted scientist, a correspondent of Linnaeus, and Professor of *Materia Medica* in the College of Pennsylvania. It was his son who married Ellen Lyle in 1818. She was a daughter of James Lyle of Ireland, whose wife was Ann, daughter of Andrew and Abigail Hamilton of Philadelphia. It seems to be through these marriages that the interesting collection of silver now at Memorial Hall directly or indirectly was derived and entered the possession of the Kuhn family.

A handsome plain paten made by Thomas Mason, London, 1727, is in the



SILVER TRAY AND TANKARD

collection, marked with the initials E. L., and a large cake basket bears the interlaced monogram C. E. H. K., made by Robert Garrard, London, 1810.

The issue of Hartman and Ellen Lyle Kuhn was Mary, who married in 1842 her first cousin, Hartman Kuhn, son of Charles and Elizabeth B. Yard Kuhn, to whom belonged a charming waiter with monogram which forms a part of the series.

This little collection, which originally was very kindly lent by Mr. C. Hartman Kuhn to the Pennsylvania Museum simply with a view to exhibiting the workmanship of eighteenth century English and American silversmiths, has, as shown above, somewhat unexpectedly assumed a serious genealogical value which an expert in heraldry might be able to develop in interesting detail.

S. Y. S.

PEASANT FURNITURE FROM THE AUSTRIAN TYROL

Some interesting peasant furniture has been recently placed in the Peasant Room from the Austrian Tyrol which was secured by the Museum about a year ago. This furniture was purchased in Innsbruck by Mrs. James Mifflin and presented to the Museum during the past summer. Among the objects received are a wedding chest with painted designs representing biblical scenes, and bearing the name Mikael ——— and the date 1842. The chest itself appears



PAINTED MARRIAGE CHEST
From the Austrian Tyrol

to be of a considerably earlier period and is said to have been repainted when the daughter of the family married in that year.

Among the other objects placed in the Tyrolese room are a small chest elaborately painted with colored designs, a curious little spinning wheel and distaff, a shrine, an earthenware benitier, a carved wooden crucifix, a whetstone holder of carved and painted wood for hanging on the belt of the mower (see illustration), a very curious little bellows (also shown in the illustration) which may have been used for fanning the flames of the fire, and which is quite similar to the small bellows used by the aristocracy of the eighteenth century for powdering wigs.

A wooden chair with elaborately carved, painted and gilded back in shell form is also among the objects presented by Mrs. Mifflin, as are also two carved figures elevated on poles, representing St. Florian and St. Sebastian, and which have been placed at the sides of the entrance to the Tyrolese interior.

On the wall of the apartment in which the Tyrolese room has been erected, has been recently installed the collection of peasants' knives, forks and spoons, which were described in the preceding number of the BULLETIN.



CARVED WOOD WHETSTONE SHEATH

CARVED WOOD CRUCIFIX

BELLOWS USED IN POWDERING WIGS



SPECIAL MUSEUM FUND

Among the objects recently purchased with the Special Museum Fund, which is raised every year by subscription for the purpose of adding to the Museum collections, is a fine example of eighteenth century embroidery in the form of a French court coat, of plum-colored cut velvet, belonging to the period of Louis XVI. The embroidery, in colored silks, is most elaborate,



EMBROIDERED COAT OF THE LOUIS XVI PERIOD

extending down the two sides and across the collar, and around the ends of the sleeves. Panels of needlework also extend down the middle of the back, while the broad flaps of the side pockets are entirely covered with work of a similar pattern. The cuffs are edged with fine old lace. The Museum's collection of old English, French and American costumes contains numerous rare and beautiful examples.



NOTES

ATTENDANCE—The attendance at the Museum for the quarter ending December 31, 1913, was 63,879. The total attendance during the year 1913 was 326,152.

* * *

LEADED GLASS—An interesting and instructive exhibit, to illustrate the processes of making stained glass, has been prepared by Mr. Nicola D'Ascenzo, of the D'Ascenzo Studios, Philadelphia, and placed on exhibition in the South-

east Pavilion, near the collection of Swiss stained glass. The exhibit commences with a colored drawing of the panel to be made, followed by glass panels of similar size showing the original colored drawing, the first tracings for patterns, the paper patterns cut out, the glass of various colors cut to the paper patterns, the same with etched designs, the outlined designs painted and fired, the finished painting not fired, the finished painting fired, the finished piece in process of glazing, and finally the finished leaded panel. In the same case are exhibited the various tools used in making leaded glass, and the leads of various sizes for glazing. The exhibit is complete, as it shows every stage of the process, and in connection with the valuable collection of Swiss stained glass of the sixteenth and seventeenth centuries exhibited in the windows of the same room, will be of great value to students who are interested in this beautiful art.

* * *

WILSTACH GALLERY—Only one picture has been added to the Wilstach Gallery during the past summer. It is a four figure painting by Le Nain and is called "The Reprimand." A man standing in a doorway is pointing his finger at a little girl, while next to her stands a boy with a flagon in his arms and a broad smile on his face, and beyond him is another boy who is pointing at him, as though to say it was not the little girl but the boy who is the culprit. It is an unusually good example of the artists who are coming more and more into vogue each year.

* * *

ARUNDEL PRINTS—The large collection of reproductions of old masters, published by the Arundel Society of London, are about to be reinstalled in swinging frames on three large stands, to be placed in the Rotunda. By this arrangement the pictures will be condensed into the smallest possible space, will be more accessible to the public, and will be better lighted and at the same time will be protected from the direct rays of light and the possibility of fading. The artists will be arranged alphabetically, so that the works of any painter may be found without difficulty.

* * *

CHINESE PORCELAINS—A loan collection of Chinese porcelains, owned by Mrs. Edward G. Low, of Brookline, Mass., has been installed in two large cases in the East Gallery. The collection, while limited in extent, contains some rare and valuable examples of the K'ang-hsi, Yung-cheng, Ch'ien-lung, and following reigns. Of particular interest is a large celadon vase or jar with elaborate floriated and foliated decoration incised and carved in the paste before glazing. In addition to the porcelains is a fine large green jade vase and an enormous cloisonné jar-shaped vase of the Ming dynasty. A fish bowl or porcelain aquarium, in K'ang-hsi colors, and a blue and white bowl of Fenting crackled porcelain are worthy of special notice, as are also two striking baluster-shaped vases painted with black and white figure designs. The collection will remain on exhibition for several weeks.

JAPANESE ANTIQUITIES—Mayor and Mrs. Rudolph Blankenburg have presented some remarkable antiquities from Japan, among which are a collection of coins and a small model of an ancient temple. The coins, which are of extreme rarity, are contained in two frames, and consist of silver and gold pieces of various sizes and shapes,—square, circular, elliptical, and lanceolate,—several of the oblong specimens measuring fully six inches in length. The majority of the specimens date from the sixteenth century to the middle of the nineteenth, while a few are of earlier periods, some of them being claimed by Japanese students to date back to the twelfth century. It would be quite impossible to gather together such a collection in Japan to-day, since the larger coins have been withdrawn from circulation and re-coined to meet the present demand for smaller pieces.

The wooden model is a copy of an ancient temple at Narita, near Tokio, and is itself of considerable age. It stands on a tall carved wooden pedestal in the Oriental Furniture room near the northeast corner of the building.

* * *

SCHOOL NOTES—There are now registered in the Art Department, one hundred and twenty-five more pupils than at this time last season. The increase has been chiefly in the Saturday and evening classes, the students being principally teachers in the public schools.

Mr. Yellin, the instructor in wrought iron, has received several large orders: For the new residence of Mr. Frick in New York City, the Morgan Memorial of Hartford, Conn., and various minor commissions.

The regular yearly reception to new students of the School was given by the Alumni Association, November 15th, at which Mr. Charles Winter Bailey, accompanied by Mr. Edward Biddle Halsey, gave a song recital.

Traveling exhibits of the school work have been sent out upon request of the Chamber of Commerce of Richmond, Va., the State College of Iowa, the State College of Pennsylvania, the Art Director of the New York City Schools, the Public Schools of Salido, Col., Phoenixville, Pa., Camden, N. J., and the Northeast High School for Girls, Philadelphia.

Mrs. Astor and Mrs. Lawrence presented the collection of 1,700 photographs of their brother, the late J. R. Barton Willing. They are chiefly of architectural subjects, and works of art.

The twenty-four volumes of illustrated "Lives of the Old Masters," which were acquired by the Association in September, were the gift of Mrs. Samuel Spackman.

The eleventh annual meeting of the Alumni Association was held at the School December 11th.

An exhibit of school work was made in the Crozer Building for three weeks. Several enrolments in the day, evening and Saturday classes resulted therefrom. A similar exhibit at Camden Y. M. C. A. for two weeks was viewed by over a thousand people on one day.

At present an exhibit is being prepared for the city of Richmond, Va., which city desires to organize a School of Industrial Art on lines similar to those of our own School.

ACCESSIONS October—December, 1913

CLASS	OBJECT	HOW ACQUIRED
Carvings	Scholar's Altar Set of Green Jade, Chinese, Ch'ien-Lung Period.	Purchased with money given by Miss Anna Blanchard.
	Square Vase, Gray Jade, Chinese, Sung Dynasty.	
	Carved Vase, Yellow Jade, Chinese, Ch'ien-Lung Period.	Lent by Mr. James F. Magee, Jr.
	121 Carved Chessmen.	
Ceramics	Small Red Cinnabar Lacquer Box, Elaborately Carved, Chinese, Ch'ien-Lung Period.	By Purchase.
	Cinnabar Lacquer Pipe Case, Japanese, Early Nineteenth Century.	
	18 Pieces of Pottery and Porcelain of Various Countries.	Lent by Dr. Edwin AtLee Barber.
	54 Pieces of Porcelain—French, English, German, Russian, Dutch, etc.	Given by Mrs. Hampton L. Carson.
	2 Hard Paste Biscuit Porcelain Plaques, Berlin, Germany, 1785-86.	Lent by the Fairmount Park Art Association.
	Pair of French Porcelain Vases, Pottery Cup and Saucer, Chinese.	Given by Mrs. James Mifflin.
	Pottery Benitier, Austrian, 1720-30.	Given by Rev. Alfred Duane Pell.
	54 Pieces of Porcelain—French, English, German, Russian, Dutch, etc.	Lent by the School of Industrial Art.
	104 Gold and Silver Coins, Old Japanese. Given by Mr. and Mrs. Rudolph Blankenburg.	Given by Mrs. C. E. Warner.
	Tall Hall Clock, made by Jacob Saleda, Bucks County, Pa., c. 1800.	Given by Mrs. Andrew Ross Fillebrown.
Coins and Medals	Large Oak Table, American.	Given by Mrs. James Mifflin.
	2 Carved and Painted Wooden Chairs, Tyrolese, 1740-1800.	
	Spinning Wheel and Distaff, Tyrolese, c. 1740.	By Purchase.
	Painted Wooden Box, Austrian, 1771.	
	Bellows, Tyrolese, Old.	Given by Mr. T. Broom Belfield.
	Wooden Box for Wool, Tyrolese, 1800.	
	Wood Carving, Crucifix, Tyrolese, 1774.	Given by Mrs. Jones Wister.
	Painted Wooden Case for Whetstone, Tyrolese, 1740-50.	
	Painted Wooden Chest, Tyrolese, 1770.	Lent by the School of Industrial Art.
	Wooden Box, with Painted Figure Scene, Pennsylvania-German, Late Eighteenth Century.	
Glass	2 Ivory Chairs.	Given by Mrs. Alice Follansbee.
	3 Wooden Cake Moulds, Swiss, Nineteenth Century.	
	Model of Temple at Narita, near Tokio, Japan. Given by Mr. and Mrs. Rudolph Blankenburg.	Given by Mr. John T. Morris.
	36 Pieces of Glass.	
Goldsmiths' and Silversmiths' Work	2 Pressed Glass Cup Plates, made at the Sandwich Glass Works, Sandwich, Mass.	Given by Mrs. Thomas K. Conrad.
	Pokal, Blue Cameo Cut Glass, Bohemia, 1876.	
	3 Pairs of Gold Ear-Rings, Roman, French, and Spanish, 1875.	Lent by the Fairmount Park Art Association.
	Small Mother-of-Pearl Box for Butter Taster, American.	
Metalwork	2 Pairs of Ear-Rings, Pair of Silver Buckles, Brooch, Bracelet, Gold Tooth-Pick, and Bouquet Holder.	Lent by Mr. Moyer Fleisher.
	4 Watches and 51 Keys, Gold and Silver.	
	5 Silver Spoons, American, Early Nineteenth Century.	Given by Mr. George W. Norris.
	2 Pairs of Bronze and Glass Candelabra.	
Musical Instruments	Brass Furniture Ornament, French Empire Style.	Lent by the Fairmount Park Art Association.
	Steel Knife with Incised Bone Handle, Tyrolese, 1740-60.	
	Iron Candlestick, Tyrolese, 1640, Cloisonné Enamel Vase, Japanese.	Given by Mrs. James Mifflin.
	Bronze Medal, Wilson's Inauguration, March 4, 1913.	
Paintings	Japanese Musical Instrument. Given by Mr. and Mrs. Rudolph Blankenburg.	Lent by Mrs. Jones Wister.
	Icon, Silver and Gilt Frame, Modern Russian.	
Textiles	15 Silk and Crocheted Bags.	Lent by the Fairmount Park Art Association.
	2 Pieces of Old Printed Chintz.	
	Linen Sampler, Cross-Stitched in Silk.	Lent by Mrs. Hampton L. Carson.
	16 Dolls.	
Miscellaneous	Model of Small Boat, Peruvian.	Given by Mrs. Thomas K. Conrad.
	Leather Belt, Tyrolese, 1746.	Given by Miss Mary E. Sinnott.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patrons—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Fellowship Members—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to The Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.

(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry.....	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery.....	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum ofdollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

APRIL, 1914

TWELFTH YEAR

Number 46

TANAGRA STATUETTES

A series of three Tanagra statuettes, the gift of Mr. F. R. Kaldenberg, have been added to the small illustrative archæological collections of the Pennsylvania Museum. They are very charming specimens and the photographic reproductions hardly do them justice. Considerable coloring remains



TANAGRA FIGURINES, FOURTH CENTURY

to indicate the taste of the period; and their grace and charm make of them a delightful addition to the classical series.

In the exquisite statuettes found at Tanagra and at other points in Greek lands may be found the most attractive characteristic specimens of Hellenic art in the fourth century B. C. They represent types of the people, their

costumes, their manners. The young girl draped in a mantle, wearing a hat or bare-headed, her hair done in the style of the time, is a common subject, so common, indeed, that the figurine maker from whose artistic hands came these dainty figures was called in Greek *Koroplastes*, "girl modeler." Although usually found in tombs, figures of deities are rarely present among them. They mostly represent domestic scenes, girls talking or dancing, singly or in groups; animals, etc. Only occasionally are found examples of Eros or Aphrodite. Some of the figurines are jointed and many are obviously intended for toys. They usually are colored, as were the specimens here reproduced, the coloring having been applied directly to the clay as it came from the mould. Some are glazed.

One of the best collections of these charming objects is in the British Museum. Among these are a few which were reproduced from well-known statues of the time.

These figurines are interesting as showing some of the fashions of the women of the fourth century B. C. The protective headdress of the first figure reproduced is not uncommonly seen and the drapery of the mantle covering head and person is well shown. The delicacy of the drapery is partly lost and the lithe grace of the central figure fails to appear to advantage. In the original the drapery is blue, and in all the figures traces of their pristine delicate coloring in flesh and drapery are preserved.

Tanagra, town of Bœotia, north of Athens, already flourished about 426 B. C. It was situated on the Channel of Egripos formed by the Island of Eubœa off the coast of Greece.

It is dangerous for a layman to invest in these fascinating figurines, as they seem to be easy of imitation, and even connoisseurs have been taken in by the accuracy of every reproduced detail in the counterfeits sold to certain museum authorities.

S. Y. S.



RECENT ACCESSIONS OF POTTERY AND PORCELAIN

A rare example of old Philadelphia porcelain, the gift of Mr. John T. Morris, has been added to the American collection. It is a large water pitcher of hard paste, made at the Tucker and Hemphill factory about 1835. Around the body are hunters and horses and dogs in white relief. Above is a band containing a wreath of painted flowers, in natural colors, while at the top is a magenta border bearing a purple vine. The relief design was evidently an adaptation of the hunting scene so popular with many of the English potters of the early nineteenth century. Josiah Spode, William Adams, John Turner, the Davenports, Hollins and others used it on white stoneware jugs between 1800 and 1820. It also appeared on the porcelain of Worcester and perhaps other factories. The Staffordshire potters copied from each other and the American manufacturers appropriated the same designs. While the Tucker and Hemphill porcelain was made in considerable quantities covering the

period from 1825 to 1838, examples with relief decoration are exceedingly rare at the present day. Only one other specimen of this pattern is known, and that is owned by a descendant of one of the manufacturers.

The Museum has received, as a gift from Mrs. Hampton L. Carson, two hard paste bisque plaques, five and a half inches in diameter, from the Königlische Porzellan-Manufaktur of Berlin, one bearing the relief portrait bust of Frederick the Great, the other that of Frederick William II. The circular frames surrounding the busts are glazed and separated from the centers by heavy gold



HARD PASTE PORCELAIN PITCHER

Made by Tucker and Hemphill, Philadelphia, about 1835

lines. The portrait of Frederick the Great is marked in the paste with the name of J. G. Müller and the date 1785. That of Frederick William II bears the same name and date. Johann Georg Müller was a modeler at the factory from 1763 to 1789, and during the four years from 1785 he occupied the position of "model master" of the factory.

The exact year when these plaques were produced is not known, despite the date which appears upon them, since the old moulds have been used continuously until recent times, but their marks indicate that the pieces could

not have been made after 1837, since the slender hand-painted sceptre in blue, which is found on them, was only used from 1763 to 1837. In the latter year the sceptre mark became thicker and was applied with a stamp. So far as may be judged by the fine quality of the paste and the sharpness of the modeling, these particular examples were among the first produced, in or soon after the year in which they are dated. Müller also executed at the same time a portrait relief of Frederika Louisa, wife of Frederick William II.

The collection of American pottery has been increased by a choice lot of pitchers and other objects made by Edwin Bennett at Baltimore, Md., between 1851 and 1860. This ware is particularly interesting to collectors for two reasons: First, because it illustrates the best work in modeling of American potters of the middle of the nineteenth century, and second, because the glazes and frequently the forms of the pieces bear a close resemblance, if not relation-



HARD PORCELAIN BISQUE PLAQUES

Portraits of Frederick the Great and Frederick William II, Berlin Factory, 1786

ship, to the Bennington "Flint Enameled" ware, now so highly prized and eagerly sought for.

Edwin Bennett was at the time of his death, in 1908, the Nestor of American potters. In 1846 he was associated with his brother, James Bennett, at Birmingham, Pittsburgh, Pa. In 1851 he moved to Baltimore and established a pottery there, taking into partnership for a few years another brother, William. He at once began the manufacture of many popular patterns in teapots, pitchers, jardinières, and other household articles, some of which appear to have served as the models for Bennington designs. He also introduced feldspar and flint into his glazes which rendered them exceedingly hard, and he used various colors to produce mottled effects, such as pale olive green, brown, black, mahogany, red and blue, as in the Bennington flint enameled wares of the same period, so that it is frequently difficult to distinguish one



ALE PITCHERS, MOTTLED BROWN GLAZE
By Edwin Bennett, about 1852



"REBEKAH AT THE WELL" TEAPOT AND "ROSE BUD" TEAPOT
By Edwin Bennett, 1852



HOUND HANDLED HUNTING PITCHER
By Edwin Bennett, about 1852



ENORMOUS CIDER PITCHER, by Edwin Bennett
"FLINT ENAMELED" PITCHER, Bennington, Vt.
All made about 1853

product from the other, except by the patterns which have been identified. Indeed the Bennett glazes were fully equal to the Bennington in brilliancy and lusciousness and frequently surpassed the latter in these qualities. It is now known that many objects heretofore attributed to the Bennington works were in reality made in Baltimore.

In the little group of Edwin Bennett's pottery, recently installed next to the Bennington collection, are two large ale pitchers, one with hunting scenes on the sides, the other with figures of storks standing amid reeds. Each of these has a closed spout perforated with small holes at the end and connected with the base of the interior by a tube, for the purpose of separating the froth from the liquor when being poured out.

In 1852 the "Rebekah at the Well" teapot was first produced at the Bennett works, and this became so popular that it was copied by nearly every important pottery in the country and is still being made. The design was an adaptation of a Staffordshire pattern of a few years earlier. One of the earlier examples, with reliefs covered with green glaze, on a reddish-brown ground, is here shown. The teapot with rose-bud decoration in relief was evidently taken from an earlier model used at the Jersey City Pottery.

Edwin Bennett also made a game pitcher with hound handle, decorated on one side by the figure of a hunter with his dog, and on the other with a tree and birds. The most important pieces in the group, however, are a gigantic pitcher of the Bennington type, composed of eight guttered sides with polychrome mottling, and an enormous jardiniere with relief ornamentation of grapes and vines. The glazes on all of these are exceedingly heavy, rich and mellow.

E. A. B.



BOWL OF ROMAN MADREPORE GLASS

The dealer of whom the little bowl which now interests us was purchased, says that its immediate provenance was Hebron, Syria. Indeed, there and in the vicinity glass is still manufactured by primitive processes. Some specimens have found their way into Egyptian collections of antiquities, so closely do they resemble ancient wares. Here, therefore, we have an industry that has survived from very ancient times.

The Romans learned the art of glass-making from the Alexandrians. Cicero speaks of glass as merchandise from Egypt brought over together with paper and linen. On the other hand, Strabo, writing under Augustus, says that "every day at Rome some new processes for coloring were invented, so that a successful imitation of crystal may now be made so cheaply that a drinking glass with its stand can be sold for a copper coin" (XVI, 25).

In the first century B. C. glass was a new industry in Italy that was feeling its way. There were no ancient Hellenic traditions on the subject and thus it came to pass that the art became essentially known as Roman. This genesis probably must account for the paucity of details found in Roman literature—for instance, in Pliny's account. There were no Greek authorities to fall back upon.

Roman glass was manufactured for a period of about four hundred years, at one time or another at nearly every point of the Empire, from Syria to Spain and to Britain. It has been found even in tombs of northern tribes never subdued by Roman armies, such as in Denmark and Sweden. There is scarcely one application of glass known in Europe in the eighteenth century that was not known to the Romans; and the latter knew and were masters of the decorative processes, although they did not produce the beautiful translucent ruby glass that is one of the glories of European mediæval art.



ROMAN MADREPORE GLASS BOWL

Froehner in his catalogue of the Charvet collection divided Roman glass into fifteen classes; but these are arbitrary divisions and he and others have failed in any attempt at geographical classification. One division, however, which, by the way, can hardly be called Roman, as it is a development of the "fused mosaic" glass of the ancient Egyptians worked out on a large scale and used for objects other than flat slabs and fragments for inlay, is the "millefiori" found in Rome and in the tombs of Central and Southern Italy. It forms a transition from the primitive Egyptian form to the true blown glass of imperial Rome. Many specimens of this beautiful glass are to be seen in the fine collection of 1600 fragments in the Pennsylvania Museum, made by Dr.

Robert H. Lamborn.¹ There are different types—one is the madrepor (or coralline), white rolls set in translucent green or purple, to which our specimen belongs—exceptional is the style of the bowl from Crete in the British Museum, which is opaque rich blue with yellow, red and green rosettes. Another style is short rolled scrolls of opaque white, in a more or less translucent ground, interspersed with a few quadrangular masses of gilt glass, probably in imitation of some fossiliferous lumachella marble at some time in vogue in Alexandria.

These bowls are built up of more or less spirally arranged fragments of glass mosaic, the pieces having been cut from a cane of glass, itself formed of minute rods as in the case of Egyptian "fused mosaics." These pieces are arranged in a mould in a coil starting from the center, but how far if at all during the subsequent partial fusion they were subjected to any blowing operation is a disputed point. In any case the final effect is the result of an elaborate process of cutting on the wheel and subsequent polishing. The pieces are arranged with studied irregularity to mask the spiral arrangement, and variety is obtained by oblique setting to the surface. It is only seldom, if ever, that any trace of distortion occurs, which would be caused by the blowing tube. Some are so disposed as to imitate endless varieties of agathe or of breccia. One variety imitates amethyst quartz; but here as elsewhere rich combinations of color quite unnatural are introduced. Meandering bands of emerald green, powdered with gold, divided with lines of white and blue appear on an alabastron from Sidon. Of this peacock fashion examples appear in the collections of the British Museum, the South Kensington Museum, and Gréau, the latter of which the late J. P. Morgan bought en bloc. In the Gregoriano Museum (Greg. XVI) in the Vatican are a series of bowls from Greek and Etruscan tombs; a large one also may be studied in the Industrial Museum of Vienna, and the Charvet collection in America (Metropolitan Museum).² In one case there is an approach to the Champlevé enamel process, only with glass base instead of enamel. Some rare examples show a ribbon of gold around the design, suggesting the cloisonné enamels of Byzantine jewelry. In some fragments in the Pennsylvania Museum the mosaic work runs through the thickness of the glass. The Romans colored with iron, copper, manganese and antimony oxides, as did the Egyptians; to those ancient materials they added cobalt. As already mentioned, they had no translucent ruby red. This, derived from gold or copper oxide, became known to alchemists of mediæval times. No example exists of classic days. Hyacinth and sard, honey or brownish tints were the nearest approach to it. Opaque red glass obtained from oxide of copper and some oxide of tin was prized by the Romans.

In the present bowl the madrepor or coralline rolls are imbedded in translucent purple ground shading in places to translucent green.

Taken in connection with the fine and extensive collection of fragments bequeathed by Dr. Robert H. Lamborn to the Pennsylvania Museum, the present acquisition is of serious educational value as an entire specimen of this interesting industry.

S. Y. S.

¹ See BULLETIN OF THE PENNSYLVANIA MUSEUM, April, 1908, p. 17.

² See "Glass," by Edward Dillon. Chapter II. 1907

CARVED RED LACQUER VASE

The best carved lacquer was produced at the Imperial Factories in Peking, during the reign of Ch'ien-lung (1736-1795), and is for that reason usually known as Peking lacquer. Carved lacquers are of various colors. The red lacquer derives its color from powdered red sulphide of mercury, or cinnabar,



CHINESE VASE
Carved Red Cinnabar Lacquer

and is frequently called cinnabar lacquer. Occasionally the red is used in combination with other colors, as black, buff or brown. One of the striking features of the red lacquer is the delicate carving of the sunken ground-work in diaper patterns, similar to those which are found on Chinese porcelains.

Several fine examples of Chinese carved red lacquer have recently been added to the Museum collection. One of these is a large vase with four quadrilateral panels containing a figure scene. Another is a small circular box with cover, similarly, but even more elaborately, sculptured. The Chinese excelled in this style of work, but in gold lacquering the Japanese were pre-eminent.



MEMORIAL RESOLUTIONS

At a recent meeting of the Executive Committee of the Board of Trustees of the Pennsylvania Museum and School of Industrial Art the following Resolutions were adopted:

The Trustees of the Pennsylvania Museum and School of Industrial Art desire to express their profound sorrow for the death of their associate, Charles Edmund Dana, which occurred on February 1, 1914.



Mr. Dana's connection with the Pennsylvania Museum and School of Industrial Art extended almost uninterruptedly over a period of thirty-two years. In 1884 he became a member of the Committee on Instruction of the School, and in 1895 he was elected chairman of the Art Committee of the Museum, which positions he continued to occupy, with a

few brief interruptions, until his death. As a member of these committees and of the Executive Committee he rendered valuable services for many years, and was always ready to contribute his time and his broad knowledge on art subjects for the benefit of the Institution.

To the subjects of heraldry, arms and armor, tapestries and stained glass, Mr. Dana devoted especial attention. In all of these departments he was regarded as an authority and his advice was constantly being sought. One of the last acts of his life was the supervision of an educational exhibit illustrating the various processes employed in the manufacture of stained glass windows, which has been installed in the Museum near the Lewis collection of Swiss household glass.

As a member of the various bodies with which he was connected, Mr. Dana's actions were always dictated by a faithful desire to advance the common welfare. His approbation of work done at the Museum or the School was always received with confidence that the best judgment had been exercised, and his criticisms were always regarded as a surety that the work in question needed further careful consideration.

Mr. Dana was a man of noble impulse and by his earnestness of purpose greatly advanced the work of art training in this country.

By his death this Institution loses one of the most active members of its Board of Trustees and one of its most accomplished and versatile instructors, and the community at large one of its ablest members and foremost citizens.

BOOK REVIEW

CHINESISCHES PORZELLAN, Seine Geschichte, Kunst und Technik, von Prof. Dr. Ernst Zimmermann, Direktor der Königl. Porzellansammlung in Dresden.

This important work on Chinese Porcelains, in two quarto volumes, by Dr. Zimmermann of the Johanneum Museum in Dresden, has recently been issued by Messrs. Klinkhardt & Biermann, of Leipzig. The author is one of the foremost authorities on this subject, as well as on the red stoneware of Johann Friedrich Böttger, which was produced early in the eighteenth century in imitation of the Chinese red Boccato ware, the forerunner of Meissen porcelain.

In preparing this book, Dr. Zimmermann's purpose was to bring together all facts and data relating to Chinese porcelains, so far as they are known to the present time, in order to obtain as clear an understanding of the whole subject as possible. The work is based on material obtained from Chinese sources, relating to the history and technique of porcelain, as well as on the best examples to be found in well-known collections.

In the first volume, Chapter I deals with the earliest sources of information, historical and technical, such as the letters of Père d'Entrecolles, Stanislas Julien's translations of Chinese writings, and the works of Dr. Bushell. The various large collections of Chinese porcelains, both in Europe and America, of which that in the Johanneum is one of the most important, are mentioned. It is pointed out that the United States seems to have shown a special taste for the colored glazes, and with the exception of China, there is probably no other country having such fine collections of this particular variety of Chinese ware.

Chapter II consists of a detailed history of the development of Chinese porcelains from the earliest times down to the present day, the products of each dynasty and reign being treated in turn.

Chapter III treats of the technique of Chinese porcelains, the materials used in the preparation of the paste, the modeling, glazing, firing, and decoration, and several pages are devoted to a discussion of the artistic side of the subject.

The second volume contains 140 plates illustrating nearly 300 characteristic examples from prominent collections, including eight plates beautifully printed in colors. An appendix treats fully of Chinese marks, followed by a bibliography. A carefully prepared Index, a rare feature in European publications of this character, adds practical value to a work, which in itself is authoritative and comprehensive in scope.



NOTES

COVER DESIGN—The cover design for this issue of the BULLETIN has been executed by a student of the School.

* * *

NEW CASES—Several new cases have been completed for the Bloomfield Moore collection, and the central floor cases in both rooms have been entirely relined, much to the improvement of their rearranged contents.

ATTENDANCE—On Sunday, March 15, 1914, 7,200 people visited the Museum between the hours of 1.00 and 5.00 P. M. The attendance for the quarter ending March 31, 1914, was 52,465.

* * *

MEMBERSHIP—New members have been elected as follows: Patron Members—Mr. Thomas Dolan, Mr. John H. McFadden, Col. Thomas Skelton Harrison, Miss Fannie S. Magee. Fellowship Member—Miss Nina Lea. Annual Members—Mrs. Frederick C. Durant, Mrs. Rodman E. Griscom, Mrs. Edward T. Stotesbury, Mrs. Charlemagne Tower, Mrs. William H. Walbaum, Mr. Charles J. Bender, Mr. Charles C. Butterworth, Mr. A. L. Diamant, Mr. B. W. Fleisher, Mr. Otto Haas, Mr. Samuel Horner, Jr., Mr. Joseph T. Kinsley, Mr. Albert W. Morton, Mr. Artemas P. Richardson.

* * *

SCHOOL NOTES—The Germantown Library Association and Historic Society, in memory of Miss Hannah Zell, its founder, who was for so many years a member of the Associate Committee of Women here, has presented eighty-six books to the Alumni Association.

Mrs. Fuller (Meta Vaux Warrick), a former student of the School, has designed, and is to have cast in bronze, a group of life-size figures representing the "Emancipation" of her race, to be erected in New York City. The model was exhibited there at the recent Emancipation celebration and attracted so much attention the committee decided to have it put in permanent form. Mrs. Fuller after her graduation went to Paris and studied with Rodin, who at one time greatly influenced her work. The present subject is entirely in her own manner, and is a virile composition.

Further experiments in the School pottery kiln have given excellent results in new glazes and in obtaining certain color effects for use in the sgraffito work which it is the purpose of the department to develop. The stoneware has been improved in form and the decoration better adapted to the extremely simple process of firing and finishing.

The recognition of the practical character of the illustration material produced in the class under Mr. Everett, has been very marked during the last few months. The *Century*, *St. Nicholas*, *MacMillan's* and other publications have purchased and ordered several series for the magazines. The studio, formerly occupied by Maxfield Parrish when he was here in charge of the class in interior decoration, has been set aside for those students who are prepared to do professional work, and this enables them to pursue their course under the guidance of the teacher.

Mr. Sinnoek is completing a large decorative panel representing "Roman Building," painted in oil for the south wall of the architectural room. It is done as a preliminary to his journey to Italy, where he goes in June to study decorative painting, as the holder of the Mrs. James Mifflin foreign scholarship.

A summer session of certain classes in the Art Department is contemplated, as numerous applications are every year received from teachers and special students unable to enroll at the regular season. This would be held in the month of July, and would be under the direction of Mr. Ege. The work would

be chiefly in relation to the needs of teachers of art, and especially to their aesthetic development in the sense of form, color and design. The practical application of the principles of art would be demonstrated by a study of materials and the methods of their use, by the work done in the craft classes of the department, and by examples in the Museum collections. In view of this being the first season a class from the School goes abroad for study, it seems particularly appropriate that classes here should be organized at the same time.

The classes in Nature Study, under the direction of Miss Bradley, have enjoyed this season special opportunities for study. The Superintendent of the Zoölogical Gardens has provided free passes for all the students, and gifts of stuffed birds and small animals have been made, as well as loans of living specimens, and gifts of several aquariums of gold fish. Mr. John T. Morris, the Countess Santa Eulalia and many others have contributed to the collection. The work is assuming considerable importance in relation to the classes in illustration and design.



ACCESSIONS

January—March, 1914

CLASS	OBJECT	HOW ACQUIRED
Carvings	Carved Steatite Figure Group, and 3 Jade Bracelets, Chinese.....	Lent by Mrs. Edward G. Low.
Ceramics	Collection of 33 Pieces of Pottery and Porcelain of Various Countries.....	Lent by Dr. Edwin A. Barber.
	9 Pieces of Glazed Pottery, Made by the Edwin Bennett Pottery Co., Baltimore, Md., 1852-1853..	Lent by the Edwin Bennett Pottery Company.
	3 Terra Cotta Figurines, Fourth Century.....	Given by Mr. F. R. Kaldenberg.
	Collection of 65 Pieces of Old Chinese Porcelain.....	Lent by Mrs. Edward G. Low.
	Old English Pottery Pitcher, 3 French Vases, and 2 Chinese Porcelain Bowls.....	Given by Mrs. Frederick T. Mason.
	Porcelain Pitcher with Hunting Scenes in Relief, Made by Tucker & Hemphill, Philadelphia, c. 1832.....	Given by Mr. John T. Morris.
	Pair of Wall Vases and Figure Group, Whieldon Ware, Staffordshire, England, c. 1765.....	Lent by Mr. Frederick J. Williamson.
Enamels	Limoges Enamel, Catherine de Lorraine, Duchesse de Montpensier.....	Lent by Mrs. Charles M. Lea.
	Large Cloisonné Enamel Vase, Chinese.....	Lent by Mrs. Edward G. Low.
	Cloisonné Enamel Incense Burner, Chinese.....	Lent by Mr. Cornelius Stevenson.
Furniture and Woodwork	Large Wooden Chest, Linenfold Panels, Sixteenth Century.....	Lent by Mr. John D. McIlhenny.
	Tall Hall Clock, Mahogany, Eighteenth Century....	} Given by Mrs. Frederick T. Mason.
	2 Chippendale Chairs and Secretary Desk, Eighteenth Century.....	
	Mahogany and Gilt Wall Mirror, American, c. 1800..	
	Wooden Box with Painted Decoration, The Tyrol, Austria (Given by Miss Nina Lea).....	Lent by the School of Industrial Art.
	Urn-shaped Clock, Marble and Ormolu, French, Period of Louis XVI.....	Bequest of Miss Anna P. Stevenson.
	Mahogany Bureau, Bedstead, Wardrobe, and 2 Chairs, Empire Style, c. 1840.....	Lent by Mr. Cornelius Stevenson.
Glass	5 Pieces of Glass.....	Lent by Dr. Edwin A. Barber.
	Glass Cup Plate with Portrait Busts of Victoria and Albert, Probably English.....	Lent by Mr. Francis H. Bigelow.
	Pair of Hurricane Shades, American, c. 1800.....	Given by Mrs. Frederick T. Mason.
	Madrepore Glass Bowl, Roman, Fourth Century....	By Purchase.
Lacquers	40 Wooden Chessmen and Chess Board, Lacquered, Japanese.....	Lent by Mr. James F. Magee, Jr.
Metalwork	Pair of Sheffield Candlesticks, American.....	Given by Mrs. Frederick T. Mason.
	3 Antique Wrought Iron Locks and Keys, Nuremberg, Germany.....	By Purchase.
Textiles	Picture Embroidered on Satin.....	Given by Mrs. Frederick T. Mason.
Miscellaneous	Set of Japanese Playing Cards.....	Lent by Mr. James F. Magee, Jr.

MEMBERSHIP

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Annual Members—Those who contribute not less than \$10 yearly.

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ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to The Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.

(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry ..	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

JULY, 1914

TWELFTH YEAR

Number 47

A LOUIS XVI REVOLVING DIAL CLOCK

In March last the Pennsylvania Museum, by bequest of the late Miss Anna Phillips Stevenson, came into possession of a very handsome French clock of the Louis XVI period, which the testatrix had obtained some years ago at a sale.

The clock is of the revolving dial type which came into existence in the sixteenth century, when Nicolas Grollier de Servière, an horologist of Lyons, invented the mechanism by which a movement within a globe or urn causes a central band on which the hours are marked to revolve, the indicator of the time, of whatever form it might be according to fancy, was stationary, as well as the upper and lower portions of the globe.

A taste for these revolving dial types of timepieces revived in the eighteenth century, and they were then treated with much artistic feeling. The South Kensington Museum possesses a fine example of about 1780 in which a globe is supported by a group of boys; and the Wallace collection also includes one or more of such globe clocks with hour and minute revolving bands. A similar clock illustrated by Britten in his work on "Old Clocks and Their Makers,"¹ and said to have been the property of Marie Antoinette, is in the form of a vase, the urn being of porcelain, and the movement being placed in a handsomely carved pedestal of marble.



REVOLVING DIAL CLOCK
FRENCH, LOUIS XVI PERIOD

¹ P. 435.

A serpent coiled around the foot of the vase points the time with its tongue.

The same authority reproduces² another specimen very similar to that now in the Pennsylvania Museum. It is a larger clock than the one above described and is in the shape of an urn mounted on an elaborately decorated square plinth. Here also a coiled serpent points the time, otherwise it is in form, at least, though not in detail, a replica of the Museum's specimen, although the handles are in the form of foliage instead of entwined serpents. A somewhat similar clock, signed by Le Loutre, "horloger du Roy, Paris," was sold in 1882 for £903 at the Hamilton sale in London.

In the Museum's specimen, the pedestal and body of urn and lid are of red porphyry, while the boy who marks the time, the entwined serpent handles, the plaques and mounts are of finely wrought ormolu. The height of both urn and pedestal from base to surmounting pomegranate ornament is two feet nine and a half inches; the pedestal is ten inches square.

It is a superb specimen; and the clockmaker who examined the works states that while undoubtedly old, they are in well-preserved order.

S. Y. S.



TECHNICAL EXHIBIT OF LEADED GLASS

The interesting process of making leaded glass, as illustrated in an exhibit covering an area of fifteen square feet, may be studied by visitors to Memorial Hall. This was prepared and arranged by Mr. Nicola D'Ascenzo, of The D'Ascenzo Studios, Philadelphia, a former student of the School of Industrial Art. Here, on a table top, the entire process is shown, step by step, and one is spared a journey through the two thousand square feet of space which Mr. D'Ascenzo's studios and shops occupy. One misses, of course, the cordial welcome of Mr. D'Ascenzo, the making of the full size cartoons by his assistant designers, the snip of the scissors in the pattern room, the screech of the wheel as the glass is cut, the painting of the glass on the easels, the burning of the glass in the kilns and the hiss of the soldering iron. However, the actual process, removed from its active surroundings, is shown on the table, beneath the Lewis collection of Swiss stained glass in the Southeast Pavilion.

First Step. The full size drawing, in color. In the solicitation of orders for leaded glass, a drawing, made to scale and in water colors, is submitted to the prospective purchaser. Such drawing is intended to harmonize with the character of the architecture and the tones of the interior of the building. After the actual measurements and templates of the opening are obtained, they are laid out on paper and placed on the walls of the large studio. It is interesting to watch the design drawn into this full size lay-out under the hands

² Britten, *loc. cit.*, p. 435, Fig. 565.

of the artist and his assistants. The cartoon is made in charcoal with the lead lines indicated.

Second Step. The design traced. The full size drawing is now removed from the large studio and is taken to the cutting rooms. Here tracings of it are made, again on paper. It is needless to explain that the lead lines break the glass into various sized pieces. On the tracings each piece of glass receives a number.

Third Step. The patterns. One tracing is now cut, following the lead lines, giving a numbered paper pattern for each piece of glass. A special pair of scissors must be used in cutting the patterns. These scissors cut away from the paper pattern the space which will be occupied by the heart of the lead when the glass is glazed.

Fourth Step. The glass cut. It will be noted that there are two diamond



EXHIBIT OF STAINED GLASS

Showing the various Processes of Manufacture

point wheels in the exhibit used for this purpose. The exhibit is of antique glass and very beautiful effects can be obtained in this glass through its richness of color and luminosity and it is in his knowledge of the grouping of colors that the artist achieves his wonderful results.

Fifth Step. Some of the color etched from the glass. A special kind of antique glass, known as flash, must be used when etching. It is pure white, with color applied to but one side. Hydrofluoric acid is employed to eat away the color in the pattern desired, the color portions to be retained being protected by asphaltum and tin foil. The acid has taken the place of the wheel and pumice used by the artisans of the fourteenth century to obtain the same results but with a greater amount of labor. Etching is done to get light and shade, to diminish tone, etc.

Sixth, Seventh and Eighth Steps. The glass painted and fired. In antique work the painting is done with but one tone of pigment. All shadings are

obtained with the brush only on different colors of glass and, in order to obtain the necessary effect, the glass is painted and fired as often as three, four and five times.

Ninth Step. The painted pieces in process of glazing. Below are displayed numerous pieces of lead in various widths. It will be seen the lead has a center rib, known as the heart, with a flange on each side of the heart. The small flat tool spreads the flanges to take the thickness of the glass. The lead is pliable and can be bent and twisted to the contour of the various shaped pieces. The square edged knife with the heavy handle is used to cut the lead, the handle being used as a hammer. In glazing, one of the tracings which was made from the full size cartoon is laid on the glazier's table. As the pieces on the tracing are numbered, the glazier fits the pieces of glass and lead together over the tracing, thus losing no time in assembling. The various sections of a leaded glass window are kept together on boards, according to pattern, throughout the entire process. After the pieces of glass and lead are assembled, the wire solder, which comes on spools, is applied with a heated iron at each intersection or joint. A soldering iron and wire solder, together with a pincers for cutting the solder, are on display.

Tenth Step. The finished product. After soldering, the light is taken to the cementing room. On both sides, between the flanges of the lead and the glass, cement is applied and allowed to harden. This renders the light water-proof. Then, about every eighteen inches apart, steel bars, one-half inch wide, are taken across the width of the light on the inside and soldered to the lead. This prevents the glass from bulging and counteracts wind pressure.

In the production of leaded glass an enormous amount of labor and time are required. Browning expresses our thought in the words—"Works done least rapidly, Art most cherishes."

F. M. KRETSCHMAN.



RECENT ACCESSIONS TO CERAMIC COLLECTIONS

The Museum has received, since the appearance of the April BULLETIN, three collections of pottery and porcelain, two of which have been placed in the Museum on loan, and one has been received as a bequest.

The late Dr. S. Weir Mitchell was for many years deeply interested in forming a collection of Delft ware. This collection has been kept intact and has been recently placed on loan here by his sons. The cream of the collection has been arranged in a wall case in the northwest corner of the East Gallery, in the section devoted to tin enameled pottery. Many rare and unusual pieces will be found in the collection, which consists almost entirely of examples made in Holland during the eighteenth century. Among the more interesting pieces may be mentioned a choice example of black Delft with its brilliant glaze decorated in colors in Chinese style, such as was pro-



BOW PORCELAIN FIGURE GROUP
Alexander Scott Collection



BRISTOL DELFT SACK POT
Dated 1641—Alexander Scott Collection



CHELSEA PORCELAIN FIGURES
Alexander Scott Collection



MENECY PATE TENDRE VASES AND CHANTILLY CUP
Alexander Scott Collection

duced by Lambertus van Eenhorn, Lowys Fictoor, Augustein Reygensbergh, and perhaps others, who were celebrated for their fine work toward the end of the seventeenth century. The work of these Dutch potters was equally meritorious and it is often difficult to distinguish one from the other, even when marked, since their monograms, hastily penciled, often bore close resemblance. Another ornate style produced by these same potters was that in which the decoration was in polychrome—red, blue, green, black, and gold—

—painted on an opaque white ground. A tea caddy of this style is also found in the collection; on one side are the heads of Princess Anna and Prince William, above which is an enormous crown in gold. There are also large jars with vertically fluted sides, painted in blue; vases and jars belonging to mantel garnitures, plates, plaques, bottles, bonbon dishes and other objects, some decorated in blue and others in polychrome, including a full-sized violin elaborately painted in colors.



CAPO DI MONTE FIGURE GROUP
Alexander Scott Collection

The collection of pottery and porcelain, principally English, recently placed on loan by Mr. Alexander Scott, was formed by his father in England many years ago with the valuable aid of the late Sir A. Wollaston Franks, England's greatest ceramic authority. Represented in this collection are many of the most

celebrated early factories of Great Britain, such as Bow, Chelsea, Worcester; the old French factories of Menecy and Chantilly; the celebrated factories of Sèvres, Capo di Monte, etc. The oldest piece in the collection is a Lambeth delft Sack bottle, bearing the date 1641, which is one of the earliest dates known to collectors. A Neptune figure group of Bow porcelain, a candlestick and figure group of Chelsea porcelain, and a figure group of white hard paste from the Capo di Monte factory are also among the rarities.

The bequest of pottery and porcelain by the late Harry J. Abbott includes some rare pieces which will fill in certain gaps in the general ceramic exhibit.



STAFFORDSHIRE DELFT DISH
Harry J. Abbott Collection

One of these is a Staffordshire delft plaque of the eighteenth century painted in the characteristic coloring of the period, a Cupid in purple, with trees sponged at the sides in green. The back of the dish is coated with a lead glaze, which is a peculiarity of this variety of tin enameled faience.

The Abbott collection also contains examples of old Worcester soft paste, covering the period between 1751 and 1800; some good specimens of old Dutch delft; some hard paste French porcelain of the early nineteenth century Paris factories; an interesting old Saxon mug dated 1681, an imitation of, and contemporary with, the Creussen enameled stoneware; and a series of painted vases from some of the old Staffordshire potteries.

These collections are now being installed.

CUNEIFORM TABLETS

Through the courtesy of Dr. Albert T. Clay, of Yale University, the Pennsylvania Museum has been given the opportunity to purchase a small but representative series of seventeen cuneiform tablets illustrative of the palæography of Mesopotamia from the early Ur dynasty (King Dungi, B. C. 2382-2324) to the Neo-Babylonian dynasty which is exemplified by texts of the Biblical Nebuchadnezzar (604-561) and Nabonidus, father of Belshazzar (B. C. 555-539).

While most of the texts are from Ur (Mugheir), Uruk (Warka Erech); Larsa (Senkerch); with one from Derhem and one from Jokha, they contain royal names of a number of kings, and some represent distinct historical epochs. Thus, beginning with Dungi of Ur, and Ibe-Sin, from whose reign we have a list of animals (B. C. 2382-2324); Uruk, is represented by King Sin-Gashid (c. B. C. 2100), "the mighty hero, King of Erech; King of Amnanum; Patron of the temple of Ana," etc.; and the great Semitic conqueror and lawgiver Hammurabi, B. C. 2000, by a case tablet that bears his name. The King of Isin, Rim-Sin, who was overthrown by Hammurabi, is also represented by a tablet dated of the sixth year of his reign.

There are two documents of the reign of Bur-Sin, son of King Dungi of Ur. One is a "bulla," a sort of warrant for payment of an elder dated in Bur-Sin's eighteenth year; the other is a temple record. A similar document, also of the Ur dynasty, is from the reign of Gimil-Sin (B. C. 2315-2304); while a record of payment for drink, oil, cereals, and other things for messengers from Southern Babylonia, of the same period, comes from Jokha. Two school exercises of those old days, are also interesting.

In the small Neo-Babylonian series, all of which are derived from Uruk, are a pay roll of the reign of Evil-Merodach (B. C. 561-559); a small and very clear tablet dated in the twenty-first year of King Nebuchadnezzar (583 B. C.); that is, four years before the destruction of Jerusalem; and lastly a tablet dating from the reign of Nabonidus, the father of Belshazzar, which refers to a loan of twelve mina at interest.

It is the practise of the Professor of Semitic Archaeology in Yale University, Dr. Clay, under whose care is the Semitic Museum, to receive from agents abroad in Bagdad, Paris, London, etc., shipments of Babylonian tablets. After selecting from them such as fill up the gaps in the Yale series, or are of value for publication, the surplus, representing duplicates or other specimens that are not deemed important for already extensive collections, is then disposed of to other museums less developed in this branch; or, as in the present case, who, without specializing in Babylonian Archaeology, are glad to possess an illustrative series of undoubted provenance for educational purposes and for use as object-lessons in lecturing to students on palæography and the development of script in its various aspects. For this purpose the above series will prove invaluable.

S. Y. S.



GOthic PRIE DIEU
Sixteenth Century
The Gift of Mrs. John Harrison

NOTES



By the death of Mr. Thomas Dolan, which occurred on June 12, 1914, the Pennsylvania Museum and School of Industrial Art loses the last surviving member of its original Board of Trustees, Mr. Dolan having served, without interruption, from the organization of the Museum in 1876 until the present year.

* * *

During the summer months many improvements will be made in the installation of collections. A new appraisement of the art objects owned by the Museum will also be prepared, based on present market values, which show an enormous increase over those of ten years ago.

* * *

SCHOOL NOTES.—The cover design for this number, drawn by Helen Ayres, a student of the School, was awarded the Mrs. J. L. Ketterlinus prize for the best Museum BULLETIN cover design submitted during the year.

The commencement exercises were held at Horticultural Hall on the evening of Thursday, June 4, 1914. Edward James Cattell, Esq., delivered an address on "The Wedding of Art and Industry, the Foundation of Pennsylvania's Greatness." Fifty-six graduates received diplomas, thirty-nine in the Art Department, and seventeen in the Textile Department. Two hundred and twenty-four students received certificates of the School for partial courses.

The exhibition of the work of the students for the past year was a notable one in many respects. A silver chalice, by Frederick Clayter; a wrought iron fire screen by Parke Edwards and illuminated books by Edith Heilman, received merited praise. The originality and artistic quality of the work displayed by the Interior Decoration class in the Whiteheat Brick Company competitions were highly commended by the jury of architects. Glazed pottery and stoneware showed interesting and new possibilities. The decorative and professional quality of the Illustration class work was greatly admired. Numerous reproductions of work done by students this year, and published in leading magazines, such as the Century, Delineator, St. Nicholas, etc., were also shown, demonstrating the efficiency of the course.

On June 5th the three foreign scholarship holders, Mr. John Ray Sinnock, Mr. Parke Emerson Edwards and Mr. Leon William Corson, sailed for Europe with the Director of the Art Department, Mr. Stratton. Several of the faculty and former students are also members of the class. Of the latter, several expect to remain in Europe for the year, continuing the research and study which they will commence under Mr. Stratton's guidance. From Antwerp, the port of landing, a short journey will be made through Belgium and Holland, Italy being reached by way of Cologne and Basle. Como will be the first stop, and from there they will go to Milano and Genoa, where the steamer to Naples will be taken. Pompeii, Capri, Sorrento Amalfi, Ravello and Paestum, with certain

minor towns in this vicinity, Rome, Florence, Arezzo, Siena, Pisa, Prato, Ravenna, Rimini and Venice, with adjacent points of interest, such as Padua and Verona, will be visited. The return voyage starts from Trieste, early in September, and stops will be made at Patras (Greece), Palermo (Sicily) and at Algiers. The party will be due in New York about the middle of September.

Mrs. John Harrison, of the Associate Committee of Women, kindly purchased and presented to the School the wrought iron screen made by Parke Emerson Edwards. As an example of craft work and design, this elaborate piece has been highly commended by several of our noted architects and



WROUGHT IRON SCREEN

Designed and executed by Parke Emerson Edwards

craftsmen. Its acquisition will do much to arouse interest, and maintain the standard in the wrought iron class. We hope this gift will form the nucleus of a collection of notable pieces of craft work done by students. From time to time objects are made that would be most useful to later students, as examples of the School's standard, but these are usually removed from the sphere of their greatest influence, when the student and owner leaves the School. Several pupils have been generous and loyal enough to present such examples of their work, but most cannot afford, nor can we expect them, to do so.

The demands for traveling exhibits of the School's work sent out by the

Alumni Association have grown to such an extent that hereafter no exhibit will be lent for more than two months. Universities, colleges, art conventions, art clubs, high and grade schools, all have made calls this year for them. The exhibit placed in the window of the Crozer Building, Chestnut Street, resulted in several registrations. An exhibit at the "National Convention of Corporation Schools," held in the Curtis Building, June 9th to 13th, was given the most desirable location among the thirty schools exhibiting, and attracted wide attention.

The School's enrollment numbered a total of 1,271, an increase of nearly two hundred over last year's attendance.

The summer class at the School seems to fill a long felt need judging by the number of inquiries and registrations which have been received to date.

A league to stimulate and maintain a professional attitude among the students of the School, was organized recently. In this short time its influence has already been felt. Mr. C. A. Stinson, of Gatchell & Manning, engravers, gave a most illuminating and valuable talk to the student body on "The Methods of Reproduction." The league hopes to have business men and former students lecture on the professional requirements needed in the various fields of the art world, and the members aim to assist not only each other, but also new students during their student career, and after graduation.



ACCESSIONS

April—June, 1914

CLASS	OBJECT	HOW ACQUIRED
Carvings	Figures (3), Carved and Lacquered Wood, Japanese.	Lent by Mrs. Ludwig Baker.
	Collection of 70 Carvings in Ivory, Bone, Horn, etc.	Lent by Mr. Alexander Scott.
	Carvings (13), Ivory, Jade, etc.	Bequest of Harry J. Abbott.
Ceramics	51 Pieces of Pottery and Porcelain	Bequest of Harry J. Abbott.
	61 Pieces of Delft Pottery	Lent by the Estate of Dr. S. Weir Mitchell.
	Collection of 241 Pieces of Pottery and Porcelain	Lent by Mr. Alexander Scott.
	Pottery Bowl, Korean, Eighth–Eleventh Century	Lent by Mr. Howard F. Stratton.
	4 Black Basalte Medallions, by Wedgwood, England, c. 1785	By Purchase.
	17 Babylonian Tablets, 2400 to 2000 B. C. and 604 to 539 B. C.	By Purchase.
Furniture and Woodwork	Carved Wooden Mantelpiece, American, Early Nineteenth Century	Given by Mrs. Frederick T. Mason.
	Mahogany Four-Post Bedstead, American, Late Eighteenth Century	
	Pair of Gilded Wooden Girandoles, Empire Style, American	
	Commode, Painted, French, Early Eighteenth Century	Given by Mrs. Edward T. Stotesbury.
	Wardrobe, Painted, European, Eighteenth Century	
Glass	8 Pieces of Glass	Lent by Dr. Edwin A. Barber.
Goldsmith's and Silver-smith's Work	Silver Necklace, Bracelet, and 2 Pairs of Ear-rings, Trinidad	Given by Mrs. James Mifflin.
	7 Small Silver Objects	Bequest of Harry J. Abbott.
Metalwork	Bronze Charm, Tibetan	Lent by Mr. Howard F. Stratton.
	Old Metal Spoon, Korean	
Textiles	11 Bags, Silk and Crocheted	Lent by Mrs. Hampton L. Carson.
	Straw Bonnet, American, c. 1840	Lent by Dr. J. S. Frazier.
	Silk Paisley Shawl, Scotch, c. 1850	Given by Mrs. Fred. N. Kennard and Mrs. Richard M. Newlin.
	13 Dolls	Lent by Miss Mary E. Sinnott.
Miscellaneous	Cardboard Marionette, Japanese	Lent by Mr. Howard F. Stratton.

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The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to The Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.

(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry.....	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery.....	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

OCTOBER, 1914

TWELFTH YEAR

Number 48

ENAMELS ON METAL

JAPANESE

The art of enameling on metal appears to have been introduced into Japan from China toward the end of the sixteenth century. The earliest pieces of Japanese enamels which have come down to us show a marked similarity in coloring, design and treatment to the Chinese works of the Ming Dynasty.

The cloisonné enamels of Japan are of three distinct varieties, as follows:

I. EARLY PERIOD (previous to the eighteenth century).

II. MIDDLE PERIOD (eighteenth century).

(a) With bound rims.

(b) With unbound rims.

III. MODERN (late nineteenth century).

It is only within a comparatively few years that the enamels of Japan have attracted the attention of western collectors, and they have not yet been studied sufficiently to permit of their being divided into distinct schools, to which future investigations will probably show they belong.

I. EARLY PERIOD

The enamels of this period, which is believed to have practically extended through the seventeenth century, are applied to beaten copper of great thinness. Bowls and deep dishes are forms most commonly found. The execution is coarse but vigorous and effective. The decorative designs are conventional and frequently include figures of animals, fishes and birds. These productions reveal more or less of the Chinese influence in coloring and treatment. A striking characteristic of the enamels of the Early and Middle Periods is the frequent employment of green grounds.

II. MIDDLE PERIOD

The enamel work of the eighteenth century is distinguished by the light weight of the copper foundation, which sometimes does not exceed one twenty-fourth to one-sixteenth of an inch in thickness. The decorations are of great delicacy and exactitude, a favorite style of treatment being the employment



CLOISONNÉ ENAMELS
JAPANESE, EARLY PERIOD

of geometrical, plaid and diaper patterns, frequently consisting of medallions of circular and other shapes, the ground being divided up into numerous irregular spaces, each one enameled in a different pattern. Frequently both sides of the metal are decorated in this manner. The forms of vessels are often ungainly and awkward, and the handles of vases, in the shape of semi-circles or trunks of elephants, frequently present an incongruous appearance. The work of this period, however, marked the highest development of the art of enameling in Japan, all traces of Chinese influence having disappeared. Among the decorations are often found the kiri and kiku crests or badges of the imperial family. The kiri crest is composed of three leaves from which rise three flowers of the kiri tree. The kiku insignia is a conventionalized rendering of the chrysanthemum flower, consisting of a small circle surrounded

usually by sixteen lobes, but sometimes numbering more or less, arranged in a circle. These devices are used in a variety of modified forms. Sometimes they are placed in the ground-work, but more often occupy a conspicuous position as central decorations of fan-shaped or other medallions. Among the chimerical animal forms, the ho ho bird, the dragon and the kirin figure most frequently. The most common shape of the



CLOISONNÉ ENAMELS
JAPANESE, MIDDLE PERIOD

vases of this period is oviform with a trumpet-shaped top, standing on a base of inverted trumpet- or bowl-form, or on three or four spreading flange-shaped feet.

The ground work of Japanese enamels of the Middle Period is of numerous varieties of geometrical diaper patterns formed by metal *cloisons*, such as the "checker-board," the "cube," the "shuttle," the "seale," etc. The "shuttle" design consists of small boat-shaped ornaments disposed in regular rows. The "seale" pattern is composed of semi-circular *cloisons* arranged like the scales



CLOISONNÉ ENAMELS
JAPANESE, MIDDLE PERIOD

of a fish. The "cube" diaper is made up of rhomboidal or square figures representing cubical blocks seen in perspective. There are many other ground patterns composed of minute circles, stars, rhombs, flowerets, dots and curls.

III. MODERN PERIOD

A. *Cloisonné Enamels on Porcelain*

It was probably not until about the middle of the nineteenth century that cloisonné enameling was applied to pottery and porcelain by Japanese artists. The earliest attempts were in imitation of the older enameling upon

copper, in which green grounds were frequently used. In more recent years, this branch of the art has been extensively developed, and at the present time many examples of cloisonné porcelain are to be found in public and private collections. The enamels are necessarily softer than those used upon metal bases, being fired at a lower temperature, and they lack the brilliant polish of some of the older works.

B. *Cloisonné Enamels on Copper*

At Yokohama, at Kioto and in the Province of Owari, enameling on copper has been carried on since the middle of the nineteenth century. These modern enamels are coarse and lack the delicacy of the older wares. The colors are brilliant—usually bright turquoise, yellow, brown and black. The metal base is thicker and heavier and frequently cast.

C. *Translucent Enamels on Metal*

Another variety of enamel of recent times is that in which transparent pastes are used. Circular dishes are painted with buff-colored grounds and decorated with floral designs and inscriptions in gold and other lacquers.

D. *Painted Enamels*

During the last quarter of the nineteenth century, certain Japanese artists developed the painting of plain enamel to a high degree of perfection. Instead of entirely covering the surface with patterns of enamel work, they went to the other extreme by painting on the white or delicately tinted ground a flying stork, a wild goose, a cluster of plant forms, a simple representation of the moon, or a mountain peak. In some instances, metal *cloisons* were sparingly used to enclose the painted designs. Occasionally the wires were introduced in the colored pictures to emphasize the details, as outlines of the stalks of plants or veins of leaves, taking the place of gilding in the decorations.

An enormous vase of this character in the Museum collection was purchased at the St. Louis Exposition in 1894. It measures thirty-nine inches in height, without the stand, and is covered with enamel which gradually changes from a pale buff tint below to terra cotta above. On one side is a painted cluster of foliage, among which doves of life-size, in natural colors, are perched.

E. A. B.



LACQUERED AND PAINTED FURNITURE

Mrs. Edward T. Stotesbury has presented to the Pennsylvania Museum and School of Industrial Art two important pieces of furniture, purchased by her in Venice, that illustrate an art technique hitherto unrepresented in the collections therein stored.

One of the pieces is a "commode" or chest of three drawers, four feet long by two feet ten inches in width and two feet ten inches in height, that

may go back to the early part of the eighteenth century, and probably is an imitation of a French model. It is of red varnish imitating red Chinese lacquer with raised gilt decoration of Chinese figures and rococo frame-like edges, separating the red varnished center of the top from a much worn gilt outer border. The legs, owing to the swelled outline of the body of the chest of which they are the continuation, according to the style of the Louis XV period, suggest the Cabriole order, although they themselves are slender and outwardly curved.



LOUIS XV "COMMODE" IN IMITATION RED AND GILT CHINESE LACQUER,
WITH RAISED CHINESE GILT FIGURES
Eighteenth Century
Gift of Mrs. Edward T. Stotesbury

It will be remembered that after the Dutch, in the seventeenth century, penetrated Java and Japan, they brought back with them the fashion of orientalistic art, known to decorators as "Chinoiseries." At first they imported Chinese and Japanese lacquers; and then, the taste for these things having become popularized, the European cabinet makers fell to imitating them. Already at the close of the seventeenth century were produced in Paris, under



WARDROBE OF PAINTED VARNISHED WOOD
Late Eighteenth Century. Bought in Venice
Gift of Mrs. Edward T. Stotesbury

the name of "style or fashion of Chinese work," pieces of varnished furniture. The "*Livre Commode*" of 1691 mentioned the names of the Langlois, father and son, of des Essarts, and of Paty, who at that date had acquired a reputation for that sort of work. In 1713 the "Sieur Dagly" from Liège had by letters patent obtained the right to use certain lacquers of which he claimed to be the inventor. Others were Pierre de Newmaison, who painted carriages and did altar work "after the way of China." Pierre Leroyer, 1752; Antoine Igou, 1752; Charles Louis Gervaise, 1790; and others.

But the rage for such Chinese reproductions culminated at the beginning of the eighteenth century. A splendid fete was given on January 7, 1700, when Louis XIV was carried in a palanquin and preceded by some thirty Chinese singers and players on instruments. Another similar fete was given by Monsieur le Prince on the 12th for the Duchesse de Bourgogne.¹ Wall panelings still attest the fad. At Chantilly, walls, furniture, screens and tables reproduce "*Chinoiseries*."

A red painted and varnished piece of furniture of the desk book-case and drawers combination type, of the time of Queen Anne, is reproduced in the *Connoisseur* for May last. Of course cabinet makers of various nations, while aiming more or less at the same thing, achieved different results. The fashion of painted furniture under varnish reached its highest artistic point in France with the Martins and the famous "*vernis-Martin*" work.²

Innumerable, however, are the notes in the inventories of the first half of the eighteenth century, of furniture in imitation Chinese lacquer. That of Louis Hanique, Councillor of the Hostel de Ville, 1720, tells of a small toilette mirror of eighteen inches more or less within its beveled edges, of "*verniss Rougeret*" or "*façon de la Chine*." Havard mentions, beside those already quoted, seven or more makers of varnished furniture. While there were four Martins, Havard thinks it unsafe to attribute to them all the furniture of that period.

The lines of the commode before us lead one to the belief that it is imitated from the French. In this connection Lady Dillon (p. 187) quotes approvingly Dr. Dohme, who remarks, "*La commode Allemande est plus pansue, son mouvement est plus chargé, les contours sont plus tendus en tous sens. La commode française est plus svelte, d'une forme plus retenue, d'un contour plus léger et jamais enflé.*" Our specimen obviously belongs to the first-mentioned class. Such pieces were usually finished with ormolu mountings and it is clear that those belonging to the commode were removed, as the places where the handles were fitted are plainly notable.

The Martins, in France, had three factories already in business in 1724-30. They were granted a monopoly for making "all sorts of work in relief of China and Japan," etc. They made furniture of black or red varnish with raised gold decorations. Alexander Martin styled himself purveyor to the King of Prussia. He decorated Sans Souci. And the German less graceful industry supplied many imitations. Even in Paris, German cabinet makers like Rontgen (1743-1807) preserved some of the traits of their own land. Wille men-

¹ See letter XXIst of Madame du Deffand to Horace Walpole.

² Compare with A. de Champeaux, "*Le Meuble*:" Chapter on "*Les Peintres Vernisseurs*," p. 183.

tions the latter in his journal under date August 30, 1774. Yet Rontgen belonged to the Paris corporation of Master Cabinet Makers, though born at Newwied.

It was about 1760 that furniture of the "verniss Martin style," in which the whole piece was decorated instead of being merely adorned with panels, became the rage and spread over Western Europe. The Chinese idea was abandoned and scenes of daily life, landscapes, and flowers were used in the taste of the period.

To the earlier style must be referred the "commode" given by Mrs. Stotesbury, who purchased it in Venice. It clearly comes under the head of imitation red and gold Chinese lacquer. The technique is especially interesting as the decoration of imitation lacquer with its low relief gilt figures and decorations is applied on a surface of Carton-pierre or Carton-pâte, described by Havard as a "Composition of pasteboard, paste, gelatine or glue, and chalk which, when soft, lends itself to moulding and in drying, acquires a great resistance and a sufficient solidity." This combined relief and flat process is of gesso, in which the raised plaster composition is painted or gilt as in our specimen.¹

This "Carton-pâte" in decorative use is ancient. In the royal accounts of 1562, under the rubric "Fontainebleau," is found an entry for work done in "papier-pile," a mixture of resin-pitch which is strongly suggestive of the "Carton-pierre." In the eighteenth century it was used for all kinds of ornaments and even for portraits. This composition is, of course, the direct descendant of the Italian "Gesso duro" of the Italian mediæval artists. In England, the Adam brothers adopted it for delicate raised decoration and made such great use of it that for flat surfaces in which, as in Mrs. Stotesbury's "commode," it was used for relief effects, that it has become identified with their names.

Among other English cabinet makers who adopted the painted and varnished furniture were Hepplewhite and Sheraton. They employed the same artists as Adam. The English school made a specialty of painted decorated furniture about 1770 and later. The varnish paint used was mixed with turpentine.² The Duke of Norfolk has a fine specimen of such a "commode," the panels of which are painted by Angelica Kauffmann. All this English furniture, however, dates from a period subsequent to Adam's travels in Italy, *i. e.*, 1760, whence he brought back the use of carton-pierre and papier-mâché, over which the same glutinous preparation known as "Japan" and simulating lacquer was applied.

In France, until 1760, lacquer work was in imitation of Chinese designs, such as the piece now under discussion.³ The most artistic examples of which were, like our specimen, on gesso or pietra dura, on which raised compositions of Chinese designs are painted or gilt and lacquered.

From the above it would appear that of the pieces purchased in Venice and presented to the Museum by Mrs. Stotesbury, the first of imitation red

¹ Edwin Foley. "The Book of Decorative Furniture." I, 403. New York: G. P. Putnam & Sons.

² See Foley, *loc. cit.*, II, p. 153, etc., gives on plate XXI a commode and four chairs of the Duke of Norfolk now at Arundel Castle.

³ See Foley, *loc. cit.*, I, 400-414. New York: G. P. Putnam & Sons.



GROTESQUE POTTERY FIGURE
CHINESE, T'ANG DYNASTY

Chinese lacquer decorated with raised gilt Chinese designs and originally supplied with probably ormolu mountings, was made prior to 1760; while the wardrobe is of a considerably later period.

While it is plain that a coat of chalky composition was spread as a priming over the rough surface of the wood before the painting under varnish was done, this preparation is very much thinner than in the earlier piece and but for its whiteness showing in split places, would not be suspected.

The decorations, landscapes and rural scenes on the latter suggest Switzerland or the Tyrol. At least on one is a chalet-like structure. Another edifice portrayed on a panel, however, is suggestive of German architecture. But such details are not conclusive, for we have seen that artists from various localities were employed in the different European art centers to imitate the great works of the master craftsmen. Italians worked for the Adam brothers in England while Alexander Martin worked for Potsdam and Berlin, and Germans worked in Paris. It is quite plain that the higher art-crafts of the eighteenth century were sufficiently widespread to be regarded as more or less cosmopolitan.

S. Y. S.



RECENT ACQUISITIONS

Only lately have collectors had their attention called to a peculiar variety of Chinese pottery which has appeared in considerable quantities upon the market. This ware consists principally of human and grotesque figures, the principal characteristic being an exceedingly soft and whitish clay body, more or less completely covered with a soft green and deep yellow lead glaze. This pottery has been attributed to the T'ang Dynasty (618-906). Through the explorations and investigations of Dr. Berthold Laufer, of the Field Museum of Natural History, Chicago, much light has been thrown upon these early Chinese fabrics. Among the accessions of the past summer is a particularly fine example of this ware, consisting of a grotesque standing figure, thirty-one inches in height, partially covered with the characteristic green and yellowish brown glaze, which through great age has become so soft that it can readily be scratched with a pin point. The attitude of the figure conveys the impression that it originally held in the upraised right hand a thunder-bolt, and it is strongly suggestive of the Japanese figures which guard the temple gates.

Another early Chinese example recently acquired, is a pottery figure of a grotesque dog-like animal made of whitish clay, covered with a soft, creamy lead glaze, measuring eleven and a half inches in height.

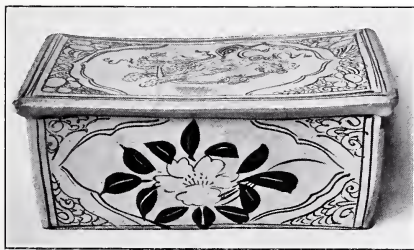
A characteristic Chinese pillow, of the usual rectangular form, in hard stoneware, is among the recent accessions. It is covered with a creamy white opaque enamel, over which are painted dark brown decorations consisting of a lion sporting with ribbons and ball, with boldly painted flowers at the sides. In front is an outlined flower, surrounded by leaves in brown. At each side is a conventionalized water lily in an irregular medallion, while at the back is

a more elaborately painted floral pattern with an archaic inscription at each side. Were it not for the fact that the Chinese potters are not known to have used tin in their glazes, we would be inclined to consider this a stanniferous enamel, but it probably belongs to that class of glazes peculiar to the far Orient, which while strongly resembling tin enamel is feldspathic in its character. Heretofore, pottery of this character has been attributed by collectors to Korea, but it is now known that such ware was produced at Tz'u-Chou in the province of Chihli in the Sung dynasty. The most characteristic variety of this pottery is decorated in dark brown, but it was occasionally painted in dull blue. In the archaic forms of the pieces, peculiar coloring and treatment of ornamentation, the ware is strongly suggestive of Korean. To just what period of the Sung dynasty, which extended from 960 to 1279, this interesting piece belongs, it is impossible to determine. The pillow measures eleven inches in length.

Among the most important acquisitions is a covered jar of old French stanniferous faience, which measures twenty-eight inches in height. The peculiar treatment of the decoration and the characteristic technique enable us to attribute it to one of the Nevers potteries of the late seventeenth or early eighteenth century. The decoration, painted in purple and blue, reveals the trembly, uncertain outlining of the design, which is so characteristic of the earlier work



GROTESQUE POTTERY FIGURE
CHINESE, SUNG DYNASTY



STONEWARE PILLOW
CHINESE, TZ'U-CHOU WARE, SUNG DYNASTY

of the Nevers potters, as seen in their imitations of Italian maiolica. The porcelain of China exerted an influence upon the work of the old French faience painters, as it did on the early fabrics of all of the European potteries. Here we have an excellent example of the pseudo-Oriental style, whose inspiration was derived from the Dutch copies of the period, rather than from the Chinese porcelains themselves. In this style, which was



COVERED JAR OF STANNIFEROUS FAIENCE
Painted in Blue and Purple in Chinese Style
Nevers, France, Early Eighteenth Century

adopted by the Nevers *faïenciers* about 1640, the colors used in the decorations,—blue, purple, and sometimes yellow and green,—were usually weak and curdled in appearance. The border designs strongly suggest the *broderie* patterns of the old Rouen faïence and porcelain, but are not so carefully and accurately drawn. This example is one of the finest of the kind of which we



SALT-GLAZED STONEWARE BARTMANN
Bouffioux, Belgium
Early Seventeenth Century

have any knowledge and is a distinctly valuable addition to the Museum's important collection of stanniferous faïence.

The collection of salt-glazed stoneware has also been enriched by a fine example of brown ware of unusual size, being sixteen and a half inches in height, which is attributed to Bouffioux, Belgium, and dates from the first half of the seventeenth century. The form is what is known in Germany as a

Bartmann, or bearded man, and is also known as a Bellarmine or Graybeard. The front of the neck is embellished with the usual grotesque mask in relief, while in front and at each side is a large medallion, or coat of arms, which, with the mask, are smeared with blue enamel. The handle at the back is in the form of a twisted rope with the characteristic lizard-tail end. The unusual size of this piece and its rarity make it a valuable addition to the collection.



CARVED RED CINNABAR LACQUER

Chinese

Eighteenth Century

Several fine pieces of Chinese carved cinnabar lacquer have also been obtained by purchase, consisting of a large sectional vase of quadrilateral form, a peach-shape covered box and a wall vase, all of them belonging to the eighteenth century.

The Bloomfield Moore collection has been increased by a small group of Chinese porcelain snuff bottles of the K'ang-hsi and Ch'ien-lung periods. The lot includes an example of white porcelain with designs in high relief, two painted *famille rose* bottles, a couple of blue and white pieces, a good specimen



GROUP OF PORCELAIN SNUFF BOTTLES
Chinese
K'ang-hsi and Ch'ien-lung Periods

of Fen-ting, or so-called soft-paste, porcelain, and an interesting bottle with yellow glaze and relief design of birds in enamel colors, which bears an apocryphal Ch'ing-hua mark. This small collection fills a gap in the case devoted to these objects.

E. A. B.



NOTES

NEW CASES.—Two new cases have been constructed during the summer, one for the collection of old Japanese netsukes of carved wood, the other for a remarkable collection of objects of spun glass, made at the Centennial Exhibition by the Gillinder Company of Philadelphia and exhibited there.

* * *

SNUFF BOTTLES.—A choice group of Chinese porcelain snuff bottles has been added to the Bloomfield Moore collection and installed in the case devoted to these objects.

* * *

MINIATURES.—The collections of miniatures and fans have been hung in A-shaped cases, which have been built for them, and covered with green silk curtains, to protect them from the light.

SCHOOL NOTES.—The holders of the foreign scholarships given by Mrs. James Mifflin, Mrs. Joseph F. Sinnott and Mr. C. Burnham Squier, spent the summer in Europe, chiefly in Italy, the war conditions somewhat interfering with their plans during the latter part of the time.

The work of the young men, Mr. John R. Sinnock, Mr. Parke E. Edwards and Mr. Leon W. Corson, was chiefly the inspection and study of the best examples of art and monuments in place, and included an unexpected opportunity to visit Athens, the return to America being made on a Greek ship, the only available vessel by way of the Adriatic.

The longest period was spent in Florence, where studies were made of the illuminated missals and other books in the Laurentian Library; the majolica in the Bargello and the Cantagalli collection; the metal work in the Stibbert Museum; the Etruscan terra cottas, and the mosaics and marble inlays of San Miniato and other churches.

Mr. Andrade, Mr. Copeland, Mr. Detterer, Mrs. Hatch, Mrs. Marshall, Miss Matlock, Miss Nye, Miss Taylor and Miss Weisel, teachers and students of the School, also worked along the same or similar lines. The study of decorative landscape and the collection of material for composition on Italian themes were a part of their effort. These subjects furnished a long range, from the simple majesty of the Paestum temples and plains, and the Roman Campagna, to the richness of the Villa d'Este, and the Lake of Como.

The first session of the Summer School in *Æsthetics, Principles and Practice in Design and Normal Art Instruction*, held at the School during the month of July, had an enrollment of twenty-two. The class was composed almost entirely of teachers and supervisors of drawing. The course consisted of numerous lectures, demonstrations and class work, and the results far exceeded expectations. Many new registrations are traceable to the influence of members of this class, and several exhibits have been lent, among which is one for the Montana State Convention of Teachers. The class was in charge of Mr. Ege, who was assisted by Miss Macfarlane.

The future development of the Summer School depends upon the facilities which can be offered by this institution. The Museum's and other collections aid the teachers in their demonstrations, and the improved class room at Broad and Pine Streets will make the conditions more acceptable.

Mr. Walter Hunt Everett was obliged to resign from the direction of the class in Illustration, owing to the pressure of his personal orders outside, and Mr. Thornton Oakley has been appointed to take charge of this work. The Associate Committee of Women has provided an adequate class room, by tearing out the small apartments above the auditorium and erecting a large skylight, so that for the first time this section will have adequate accommodations. So much is due to the energy and financing of this committee that this represents only a single feature in a long chain of improvements made in the school building in the course of a few years.

The Interior Decoration room has also been extended to contain the whole of Mr. Copeland's class, which has grown to large size. The small studio pressed into service for the regular class last year will now be used only for special advanced members who return as post-graduates and assist Mr. Copeland in his professional orders.

Miss Driver has accepted the direction of the art work in the schools of Pottstown, Pa., and resigned her position here. The death of Mr. Doughty during the summer left his position vacant, and it has been filled temporarily by the appointment of Mr. Andrade. Mr. Doughty's many years of faithful service are marked by the number of his students holding positions in many institutions as instructors in mechanical drawing and perspective; and it is a striking fact that this fall more applications for teachers of these subjects have come to the Business Bureau than in any previous year.

The arrival of the bronzes and terra cottas purchased in Italy this summer with funds given by Mrs. John Harrison, has been delayed by the traffic difficulties occasioned by the European war.

The wrought iron screen by Mr. Yellin, just erected in the J. Pierpont Morgan Memorial Art Museum at Hartford, dividing the two galleries, is classed not as a mere fixture of the building, but as an *art exhibit* (a type of purchase which the foreign museums appreciate much more than do our own). The president has written to Mr. Yellin that the trustees so regard this work, which is considered to be the finest example of wrought iron ever produced in America.

Mr. C. Frederick Clayter, who designed and executed the chalice illustrated in the Annual Report, spent the summer in England doing enameling under Mr. H. S. Murphy, of the Central School of Crafts, London (the most successful of the present day craftsmen in this work), and has been appointed instructor in this subject at the University of Pittsburgh.

Since the Annual Commencement in June, the Business Bureau of the Alumni Association has succeeded in placing many of the graduates in permanent positions. The Bureau has also been active in negotiating, to their advantage, transfers of former students, who are now teaching, as well as finding employment for undergraduates during the summer months. Several of the latter were thus enabled to return to the school to continue their studies.

Gratifying reports have been received from various firms commending the ability of the students recommended.

ACCESSIONS

July—September, 1914

CLASS	OBJECT	HOW ACQUIRED
Books, Prints, Engravings, Etc.	Bible, German, 1737..... Engraving, "Furness Abbey," London, 1778.....	Given by Mrs. E. Frick. Given by Mr. Walter Sykes.
Carvings	3 Ivory Chessmen..... 15 Carvings in Ivory, Wood and Bone, Chinese and Japanese.....	Lent by Mr. James F. Magee, Jr. Bequest of Bartholomew Shea.
Ceramics	19 Pieces of Pottery and Porcelain..... Porcelain Snuff Bottle, Chinese, 1736-1795..... 14 Pieces of Porcelain, French, German, English, Swedish, etc..... 7 Porcelain Snuff Bottles, Chinese, Seventeenth and Eighteenth Centuries..... Plate, Artificial Soft Paste Porcelain, Chantilly, France..... Creamware Sugar Bowl, Leeds, England, late Eighteenth Century..... 2 Grotesque Figures,—Man, Green and Yellow Glaze; and Dog, White Glaze; Chinese, Tang and Sung Dynasties..... Stoneware Pillow, Tz'u-chou, Province of Chihli, China, Sung Dynasty (960-1279)..... Large Faience Vase, Blue Decoration in Chinese Taste, Nevers, France..... Salt Glazed Stoneware Bartmann, Bouffoux, Belgium, Seventeenth Century.....	Lent by Dr. Edwin A. Barber. Given by Mr. F. R. Kaldenberg. Bequest of Bartholomew Shea. By Purchase.
Enamels	Spoon, Gilt, with Enamel Decoration..... 4 Cloisonné Enamel Plaques, Modern Japanese.....	Bequest of Bartholomew Shea.
Furniture	Gothic Prie-Dieu, Sixteenth Century..... Old Trundle Bed, American..... Wardrobe and Commode, European, Eighteenth Century.....	Given by Mrs. John Harrison. Given by Mr. John Story Jenks. Given by Mrs. Edward T. Stotesbury.
Glass	21 Pieces of Glass..... Picture of George Washington Painted on Glass, Old Pennsylvania-German..... 3 Large Glass Batons, Decorated Spirally in Colors, American..... Wine Glass, Engraved and Gilded Decoration, Puebla, Mexico, Eighteenth Century..... Pulque Tumbler, Engraved Glass, Mexican, Eighteenth Century.....	Lent by Dr. Edwin A. Barber. By Purchase.
Goldsmith's and Silver-smith's Work	Silver Cream Jug, by Joseph Shoemaker, Philadelphia, c. 1800..... Silver Dessert-spoon, Tablespoon, Teaspoon, Mustard Spoon and Butter Knife, Made by N. Harding, Boston, Mass., c. 1830..... Silver Salt Spoon, Made by Rackett, Cross & Brown, American..... Small Gold Box, Black Enamel Decoration, Japanese.....	Given by Mrs. Hampton L. Carson. Given by Mr. Samuel B. Dean. Bequest of Bartholomew Shea.
Lacquers	Wall Vase, Sectional Box Vase, and Heart-Shape Covered Box, Carved Cinnabar Lacquer, Chinese, Eighteenth Century..... Medicine Box (Inro), Black and Gold Lacquer, Modern Japanese.....	By Purchase. Bequest of Bartholomew Shea.
Metalwork	Pair of Bronze Candelabra, Modern..... Bronze Group, Russian..... Bronze Group, French..... Tea Caddy, Japanned Tin with Painted Decoration, American, c. 1840..... Pewter Benitier, American, Early Nineteenth Century.....	Bequest of Bartholomew Shea. By Purchase.
Textiles	Woven Cotton Beltspread, Old American.....	Lent by Mrs. Joseph F. Sinnott.

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The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

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The Illustrated Quarterly BULLETIN of the Museum.

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Applications for membership, and remittances should be sent to The Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

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The Museum is open, free to the public every day in the year.

Opening Hours:

Mondays at 12 M.

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BULLETIN
OF THE
PENNSYLVANIA MUSEUM

MEMORIAL HALL, FAIRMOUNT PARK

PHILADELPHIA

VOLUME XIII

JANUARY, APRIL
JULY AND OCTOBER
1915

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BULLETIN

OF

THE PENNSYLVANIA MUSEUM

JANUARY, 1915

THIRTEENTH YEAR

Number 49

"ANNA SELBDRITT" GROUP OF THE FOURTEENTH CENTURY AND FRENCH MADONNA OF THE FIFTEENTH CENTURY

A curiously archaic wood carving representing Anne, the Virgin, and the Holy Child, was recently acquired by the Museum, through the generosity of Mrs. John Harrison. It is now on exhibition in the Gothic alcove that bears her name.

The group (height two feet, six inches) is of the well-known mediæval Flemish and German type in which Anne seated bears on her right knee the seated Madonna, who in turn on her left knee holds the Standing Child. The latter's left hand is extended and strokes his mother's chin. The wood is covered with gesso, the painting on which has been restored, especially in this the case with the red color, of which little remains of the original. The blue is better preserved.

It was represented, when purchased, as Italian. But the motive is usual in Flanders and in Germany where variants of the group are known as "Anna Selbdritts." And although the gesture of the Child recalls the delectable little early Madonna and Child in the gallery of Perugia, in which the Child looks up into the face of his mother and seizes her chin with his hand, one can hardly escape from the conclusion that our group belongs to the "Anna Selbdritt" series of Flemish and German fourteenth century carvings of which one is in the South Kensington Museum. There it is attributed to England and must be as late as 1495-1520, judging from the dress of the figures. Alfred Maskell, in his admirable work on "Wood Carving," however, does not hesitate to assign it to the same provenance as the example in the Erfurt Cathedral, which is by Riemscheider or his school; and as another specimen in the Bavarian National Museum. Indeed, the type is by no means uncommon. The original idea of representing in art Anne teaching her daughter to read was German. The two women are alone over a book. By a curious inconsistency there was derived from this an elaboration by which the Virgin was shown sitting or standing on her seated mother's lap as in our example. holding the Child standing on her left knee.

Until the thirteenth century the Madonna usually was represented alone—"A figure of hieratic dignity; the chosen one amongst all by the Almighty." In time, her head was turned toward the Child sitting on her lap. In the thirteenth century she is represented as the loving mother. In the early examples the Child is usually clothed. The earliest groups in which he appears unclothed



"ANNA SELBDRITT" GROUP
Flemish or German Fourteenth Century
Gift of Mrs. John Harrison

to the waist do not occur until the middle of the fourteenth century. After that date he is usually quite naked. It is also about this time that he is first seen at the breast, especially in England. Toward the end of the century the early mediæval thought of triumphant queenship is replaced by the expression of human motherhood.

In the ivories of the Cluny Museum the Child either sits, or as in our example, stands on the mother's left knee, instead of being held, as in the later case, in her arms. In Hamburg also there are examples of such disposal. Another interesting point is the treatment of the Child's hair, which, as well as the pose and general character, brings this group in rapport with the examples of the fourteenth century.

While St. Anne, the mother of Mary, does not appear in any of the Gospels, she is a common subject in legendary art and her legend is given in the "Apocryphal Gospel of the Life of Mary." There, she is mentioned as the wife of Joachim of Nazareth, who after twenty years of sterility brought forth a daughter whose birth and high destiny were miraculously announced to her and to Joachim by an angel. When Mary was born, her parents brought her to the temple and dedicated her to the Lord; and, according to the

same tradition, her betrothal to Joseph was accompanied by miraculous manifestations.

Another Madonna carved of wood, but of the French School, also has recently been acquired by the Museum. It measures three feet, four inches in height and probably belongs to the fifteenth century. The more classical lines of the face and the grace of the folds of the drapery show it to be a product of a more advanced art. There is no vestige of color on the figure. If ever colored, it has

been washed clean, and no trace of it remains. On the face, however, which is covered with a finely polished brown patina, there are certain uneven surfaces that lead one to suspect that a priming of some kind was used. The face beneath its bare wood draperies now comes out dark and smoothly polished with attractive effect. But a doubt arises as to its original condition.

The Child here also is fully clothed after the usual archaic fashion noted above as prevalent until the middle of the fourteenth century. No example exists before that time of the Child being represented unclothed even to the waist, as after this date he begins to appear. This might incline one to give the group an earlier date were it not for the treatment of the hair, which is rather more curled than it is apt to be in earlier similar groups.

One arm of the Virgin has been broken off at the elbow; and both the hands of the Child also are missing, as well as some of the toes which protruded below the dress. The left side of the statue is broken off, where the seat and drapery probably appeared as on the other side. This leaves exposed a rough surface showing considerable decay. Indeed, in the entire statue the wood shows evidence of great age, save in the head of the Virgin, which seems to have been wonderfully preserved, probably by the application of some sort of priming or varnish, as described above. It is altogether an extremely fine piece of early wood-sculpture.

S. Y. S.



CARVED WOOD MADONNA
Late Fifteenth Century



METAL WORK RECENTLY ACQUIRED

There have been added to the collection of English pewter of the eighteenth century a mustard pot, a covered tankard and an oval platter or meat dish measuring twenty-five inches in length, with a movable drainer, perforated in an unusually handsome pattern. The platter bears the mark of John Townsend, London, dating from about 1784, and is the gift of Miss Letitia A. Humphreys.

Two bell-metal mortars, recently acquired, are notable additions to the collection of metal work. They are elaborately ornamented with amorini, scroll



PEWTER PLATTER AND DRAINER
By John Townsend, London, about 1784
Gift of Miss Letitia A. Humphreys



LARGE BRONZE MORTARS
Dated 1637 and 1738
Dutch

work, cornucopias and foliage in low relief. Around the top of one is the inscription, "Henryck ten Horst me fecyt Daventriæ Anno 1637." It measures seven and three-quarters inches in height. The other, of slightly smaller size, is inscribed, "A Crombosch voor Daniel van der Kempe Ao 1738." These



SHEFFIELD BASKET
Eighteenth Century

beautiful examples of the seventeenth and eighteenth centuries are of Dutch workmanship and serve to illustrate the care with which the artisans of the period embellished their most utilitarian articles.

Among the accessions obtained by purchase is a Sheffield plate fruit basket decorated with bands of cut work and openwork border design of peaches. It

is a fine example illustrating the best period of the English art of rolling silver plate on a copper base, when the ware was light in weight and equaled in delicate workmanship and artistic treatment the best productions of the eighteenth century silversmith.



THE BRONZE GROUPS IN FRONT OF MEMORIAL HALL

Inquiries are frequently received relative to the history and significance of the two colossal bronze groups which stand on massive pedestals at either side of the broad approach to Memorial Hall. They represent winged horses, one attended by Calliope, the other by Erato, the muses of epic and erotic poetry. These Pegasus groups, designed by a sculptor named Piltz, were made for the



PENNSYLVANIA MUSEUM
Memorial Hall
Showing Pegasus Groups in Front

Opera House in Vienna and are said to have cost the Austrian Government 200,000 florins (\$80,000 gold).

After being put in place it was found that they did not harmonize with the florid architectural style of the building, and the Austrian Government then ordered them to be melted. The superintendent of the bronze foundry, however,

desiring that works of such merit should not be destroyed, obtained permission to sell them intact, at the price of old bronze metal.

Mr. Robert H. Gratz, traveling abroad, was in Vienna at the time, and contracted to purchase them. After the contract was completed, and when the bronzes were boxed ready for shipment, the Austrian Government, hearing of the sale, tried to prevent its consummation, and Prince Swatzenberg offered twice the sum paid for them, desiring to place them on a gateway at the entrance to his villa. The Directors of the Opera House also desired to have them again.

After considerable trouble, the bronzes were shipped to this country, and were accepted by the Commissioners of Fairmount Park in 1870, and placed in front of Memorial Hall just previous to the opening of the Centennial Exhibition.

Following is the list of eminent subscribers to the purchase fund:

R. H. Gratz	George Bullock	E. W. Clarke & Co.
A. E. Borie	R. D. Wood & Co.	Charles Wheeler
John F. Smith	A. D. Jessup	J. D. Starr & Sons
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Thomas Sparks	H. C. Gibson	M. Baird & Co.
Fairman Rogers	Jay Cooke & Co.	



SOFA OF THE LOUIS XVI. PERIOD

A sofa of the early Louis XVI. period was secured recently by the Museum at a sale of antique furniture. The piece is a distinct addition to the already fine collection of the period owned by the institution. It is a long sofa divided into four sections, each back and seat being upholstered and presenting the general effect of four chairs built together. The outline of the backs, although these are upholstered, is of the lyre type. The wood work, adorned with beadings and rosettes, is painted in white touched up with gilt; and the entire sofa is as graceful in its lines as it is charmingly light. The value of the piece is increased by the fact that it is signed at both ends by the cabinet-maker, who was a well-known maker of the period, "Henri Jacob." He is mentioned by Lady Dilke in her valuable work on "French Decorative Furniture of the Eighteenth Century" (p. 234) as having been received into the Paris Corporation of Master Cabinet Makers on the 29th of September, 1779.

The sofa originally was evolved from the bench, through the lounge or day bed. In the early inventories of the seventeenth century such entries are found: "un lit de repos en canape." In one of these, the following words in addition are explicit: "Composed of two mattresses, two bolsters, two pillows, and the bed-cover to which are attached three hangings, the whole of brocade of gold and silver and natural flowers. Silver ground trimmed with fringes, etc." This might well describe a bed. Another argument advanced by Havard (Vol. 1,

Article "Canape") is that the first sofas of the seventeenth and eighteenth centuries were provided with mattresses. In inventories of 1674 and 1755 the canape or sofa is described as "a canape with its mattress and pillow covered with brocade."

Be this as it may, the sofa, although recent, becomes frequent at the end of the seventeenth century. Under Louis XV. it reaches its brilliant era and becomes of extreme elegance. The variety of its forms and size is then infinite, ranging from the sofa for two persons to the double sofa convenient for use in long galleries and the double-backed sofa-bed. The conclusion to which Havard comes is that the sofa-bed, of which the modern cabinet-makers regard themselves as the inventors, goes back really some two hundred years.



QUADRUPLE CHAIR SOFA
French, Louis XVI. Period

However all this may be, by the end of the eighteenth century, cabinet makers allowed full play to their imagination and the graceful specimen recently acquired is one of many charming fancies carried out by them at this period.

S. Y. S.



VANDALISM IN CHINA

During the past year or so there have appeared in New York shops numerous detached stone heads of ancient Chinese sculptures which have been placed on sale at high prices. Several of them have been offered to this Museum, but

have been declined on the ground that the head of a statue alone, which, under favorable conditions could have been obtained in a complete condition, is of little value, either from an artistic or an ethnological standpoint. Unlike the ancient Greek statuary which is so often found only in a fragmentary condition, the figures from which these heads have been broken were until recently standing intact. On account of the difficulty presented in moving and transporting entire statues of great bulk and weight and the still greater difficulty of getting them out of the country, the agents of certain European and American dealers have resorted to the practice of knocking off the heads, which could be removed with little fear of detection. This form of vandalism in China has in the past few years become so common that the danger of wholesale destruction of its most highly valued and venerated antiquities has compelled the Chinese Government to take steps to check the evil.

There would seem to be only one way, however, to effectually discourage this form of iconoclasm, which is by the concerted action of museums and collectors in refusing to purchase dissevered heads or other worthless fragments of Oriental carvings which are manifestly the ill-gotten loot of European despoilers.

The activities of the miscreant who deliberately mutilates a priceless carving for the purpose of obtaining a tithe of its actual value may be compared with the act of the house-breaker who steals valuable pieces of ancestral plate and melts them up to realize the mere price of the metal. The head of an image which has been deliberately separated from its body possesses about as much value for educational purposes as the silver bullion which is taken from the burglar's melting pot.

At a recent meeting of the Executive Committee of the Pennsylvania Museum and School of Industrial Art, the Secretary was authorized to communicate with the Chinese Government, indorsing the movement of the Asiatic Institute of New York for the preservation of the antiquities of China.



NOTES

BEQUEST.—Through the bequest of the late Francis T. Sully Darley the Museum has received a choice collection of Greco-Roman pottery and a large cabinet with elaborately modeled bronze ornamentation, an exact reproduction of the celebrated Grand Bibliothèque preserved in the Garde Meuble of Paris, made by permission of the French Government by Georges Roux of Paris for exhibition at the Chicago Fair of 1893.

For the use of the students at the School of Industrial Art were willed a collection of carved cabinets, a series of European bronzes and porcelains and bric-a-brac in great variety.

The Museum has also been made a beneficiary to the extent of a tenth of the residuary estate and the School of a like amount.

IRON WORK.—An important addition to the collection of early American metal work, the gift of Mr. John T. Morris, consists of a large group of Pennsylvania decorated cast iron stove plates with Biblical and historical scenes in relief dating from 1749 to 1800.

* * *

ATTENDANCE.—During the year 1914 the attendance at the Museum was 326,700, a slight increase over that of the preceding year. The admissions since the Museum was first opened to the public in 1877 to December 31, 1914, as shown by carefully kept records, have reached the enormous total of 10,186,817, or an average of 275,319 for each of the thirty-seven years.

* * *

COLONIAL ROOM.—The room on the north side of the building, which has been furnished in Colonial style by Mrs. Frederick Thurston Mason, as a memorial to her sister, the late Miss Anna P. Stevenson, has been opened to the public, but other objects will be added from time to time, as suitable examples can be procured.

* * *

FURNITURE.—As we go to press the Museum has received from Italy, through the generosity of Miss Nina Lea, a suite of bedroom furniture, consisting of fifteen pieces, elaborately carved, gilded and painted, which is of such artistic and historical importance that it will be fully described in a special article in the April number of the BULLETIN. In the meantime the furniture will be installed in the large apartment adjoining Mrs. Mason's Colonial room.

* * *

ENTERTAINMENT.—The fifth annual entertainment, under the auspices of the Associate Committee of Women, for the benefit of the Pennsylvania Museum and School of Industrial Art, was held at the Bellevue-Stratford, Wednesday evening, December 2, 1914. The programme consisted of a costume ball, pageant and fantasy,—“The Feast of the Cherry Blossoms,” and a play presented by The Plays and Players, entitled “The Flower of Yeddo.” The performance was most successful, both from an artistic and financial standpoint.

* * *

CASSONE.—The Museum has recently acquired by purchase a notable Italian cassone of the late fifteenth or early sixteenth century, made of wood with



relief ornamentation in gilded gesso. The front panel bears a painted coat-of-arms which, on account of great age, is scarcely distinguishable, but which it is hoped may yet be identified.

* * *

SCHOOL NOTES.—There is a marked improvement in the quality of the students registered this season from the public schools of the city, due to the elimination of candidates from the grammar grades and the giving of scholarships only to graduates from the High and Manual Training Schools. This has practically suppressed the "preparatory" section, and enabled the members of the entering class to keep together as one body. It also facilitates the organization by the students, of the various helpful associations—"Guilds"—(which were inaugurated some time ago) as the differences of age, attainment, as well as ability to progress, formerly interfered considerably with their effective administration. The Guilds organized by last year's entering class have so far this season presented four "talks" to the newer students; by Mr. C. P. Andrade, of the faculty; Mr. Herbert Johnston, of the Curtis Publishing Company; Mr. Thornton Oakley, of the faculty, and Mr. George Harding, the illustrator. The Girls' Guild has planned to have talks given by women upon practical efficiency and the essentials in training for it. The Boys' Guild is collecting data in relation to the mediæval guilds in all countries, and also preparing certain movements for the better advertisement of the School's work.

Owing to the financial and business difficulties of the present season, a considerable number of former students were obliged to take positions instead of returning to the School to finish their courses; but several classes are closed to further registration, as they are filled to their capacity.

Mrs. William T. Carter has offered two prizes to students of the design classes this season, the first for an original lace design; the second for the best rendering of historic costume. The latter is particularly timely, as this class has grown from special to regular sessions, and the course is now formulated for the year. It comprehends two types of workers: those whose aim is to study costume and the rendering of it, as a basis for the expression of original ideas on the subject, and those who supply the reproductions of actual creations, for magazines, catalogues and newspapers, as well as for the larger dressmakers and theatrical costumers, who submit suggestions to clients. The students of this class also work from the costumed model.

The grille and gate made for the new residence of Mr. Frick, in New York City, have been completed and installed, and the extraordinary impression they have made upon architects and builders has flooded Mr. Yellin with orders, difficult, if not impossible, to carry out where a time limit is imposed, as a sufficient number of capable workmen is not obtainable. An appeal has been made to the Belgian consul to secure if possible the services of some of the many skilled smiths of Antwerp, Bruges and Ghent, but he finds it impracticable to locate any of those who have fled as refugees, or by chance remained inactively in the cities.

In November the Alumni Association gave its yearly reception to all the new pupils of the School, and on December 12th held its annual meeting for the election of officers. On these occasions the opportunity for the more recent mem-

bers, either of classes or the organization, to meet those who have gone out into the practical working world, is presented, and each year its value more recognized. Miss Helen Taylor purchased abroad, the past summer, a fine collection of printed reproductions of famous works of art, in monochrome and color, which she has presented to the School. These were exhibited in the anteroom, and some of the photographs, made at the same time by Mr. Copeland while traveling in Belgium, Holland and Italy, were shown in the large meeting room. Many of these were specially taken for Mr. Copeland's decorative work, for which he is now executing delayed commissions, aided by Mr. Sinnock, and the results of their summer's experience tell in the subjects under way, the chief of these being a very large panel for the assembly hall of the Trenton, N. J., High School, illustrating the benefits of education which America confers upon the foreign population coming to this country.

The effect of the summer's study is also shown in the work of Mr. Edwards, who has designed a gate for one of the passageways to the School's exhibition room; and is supervising its execution by the younger pupils in the wrought iron class, very much in the way the mediæval craftsmen trained their apprentices,—the kind of influence and guidance which is almost wholly lacking in the latter-day workman's life, and from the absence of which his product suffers severely. The style of the gate is Florentine renaissance, rather simple in character, the chief ornamental element being a wrought, typically kite-shaped shield charged with three smaller regularly formed shields, which stand in heraldry for the three arts of architecture, sculpture and painting. The work is to be finished and placed in position in time for the annual exhibition in June.

Another very difficult problem, which is to be Mr. Edwards' own handiwork, is a great lantern, also Florentine, but of the Gothic period. The elaborate, pierced foils, and the raised heraldic decorations which surround the lower part, are of beautiful proportions, and require very skilful forging. These subjects would have been impossible of conception without contact with, and study of, the originals which set the high standards of the Italian craftsman, and the disciplined composition of trained artist-artisans.

It will probably be gratifying to those interested in the textile school to hear of the active part which it and its former students are taking in current affairs.

Mr. Robert T. Francis, who entered the textile school in 1894, has recently been elected president of the American Association of Woolen and Worsted Manufacturers. Mr. Francis has always been very active in the textile industry and has kept in close connection with his alma mater.

On November 30th, the Master Dyers' Association held their annual banquet at the Manufacturers' Club. Mr. William J. Wall, secretary of the association, is a former student of the School, as are many of the members of the association. Among the speakers were Mr. Edward W. France, director of the Textile School, and Mr. L. Da Costa Ward, head of the Department of Chemistry and Dyeing.

That the influence of the School is strongly felt by users of textiles, as well as by manufacturers, is evidenced by the fact that the services of the School were recently solicited to formulate specifications for the uniform cloths to be used by the Police Department of the City of New York.

A somewhat delayed letter from Russia, written by Mr. C. A. Moes, who was a student of the School last year, states that he will not be able to return to America for an indefinite period. Mr. Moes is a captain in the Second Russian Reserves. As soon as the war is over, or as soon as he may be permitted to leave Russia, Mr. Moes anticipates completing his course in woolen and worsted manufacture.

Mr. E. L. Duhring, a graduate of the School, has been secured as instructor in the Department of Chemistry and Dyeing. This position was formerly held by Mr. Leon Hoffmann, who severed his connection with the institution during the past summer.



SILVER CHALICE, SET WITH AMETHYSTS
Designed and Executed by Frederic Charles Clayter
A Student of the School

ACCESSIONS

October—December, 1914

CLASS	OBJECT	HOW ACQUIRED
Arms and Armor	Short Sword (Tanto), Japanese.....	Lent by Mr. Charles Sumner Hawkins.
Carvings	Wood Carving, St. Anne and the Virgin, German, Fourteenth Century.....	Given by Mrs. John Harrison.
	Wood Carving, Madonna and Child, French, Fifteenth Century.....	By Purchase.
Ceramics	23 Pieces of Pottery and Porcelain.....	Lent by Dr. Edwin A. Barber.
	Porcelain Cup, by Nast, Paris, c. 1820; Pottery Salt-Cellar, Staffordshire, England, c. 1820.....	Given by Mrs. Hampton L. Carson.
	15 Pieces of Pottery and Porcelain.....	Bequest of Francis T. S. Darley.
	Large Porcelain Figure Group, Modern French.....	Lent by Mr. John Williams Patten.
Enamels on Metal	Exhibit of 6 Square Plaques, Showing Successive Stages in the Manufacture of Cloisonné Enamel.....	From the Estate of Caleb J. Milne.
Furniture	Mahogany Chair, Chippendale Style, American, c. 1790.....	Given by Mrs. Hampton L. Carson.
	2 Carved Oak Settees, Italian.....	Bequest of Francis T. S. Darley.
	Large Cabinet, Copy of an Eighteenth Century Piece, French.....	
	Coiled Straw Rope Basket, American Early Nineteenth Century.....	Given by Mrs. William D. Frishmuth.
	Walnut Low-Boy, Chippendale Style, American, c. 1800.....	Given by Mrs. Frederick T. Mason.
	Mahogany Corner Wash-Stand, Sheraton Style, American, Early Nineteenth Century.....	
	Carved and Gilded Cassone, Italian, Sixteenth Century.....	
	3 Coiled Straw Rope Baskets and 1 Bee-Hive, Pennsylvania-German, Early Nineteenth Century.....	By Purchase.
	Wooden Chest, Inlaid Designs, Pennsylvania-German, 1783.....	
	Small Mirror in Mahogany Frame, Pennsylvania-German.....	
	Louis XVI. Sofa, French.....	
Glass	21 Pieces of Glass.....	Lent by Dr. Edwin A. Barber.
	Small Double Glass Bottle, American, Early Nineteenth Century.....	Given by Mrs. Hampton L. Carson.
	Glass Vase, Venetian.....	Bequest of Francis T. S. Darley.
	2 Small Iridescent Glass Bottles, Old Roman.....	
Metalwork	3 Examples of Ornamental Wrought Iron Work, American.....	Bequest of Francis T. S. Darley.
	7 Small Bronze Ornaments, Old Roman.....	
	Pewter Platter, by John Townsend, London, England, c. 1784.....	Given by Miss Letitia A. Humphreys.
	11 Cast Iron Stove Plates, Pennsylvania-German, Mid-Eighteenth Century.....	Given by Mr. John T. Morris.
	2 Druggists' Mortars, Dutch, Seventeenth and Eighteenth Centuries.....	
	Engraved Tin Coffee Pot, Pennsylvania-German, Nineteenth Century.....	
	Copper Tea Kettle, By Daniel Grauel, Philadelphia, 1814.....	By Purchase.
	Pewter Tankard and Mustard Pot, English, Eighteenth Century.....	
	Pair of Brass Snuffers and Painted Tin Tray, Pennsylvania-German.....	
	Cast Iron Stove, "Dance of Death" Design, Eastern Pennsylvania, 1749.....	
Musical Instruments	Old Brass Saxhorn.....	Given by Mrs. Wm. D. Frishmuth.
	Zanze, Africa, Nineteenth Century.....	By Purchase.

ACCESSIONS.—*Continued.*

CLASS	OBJECT	HOW ACQUIRED
Silversmith's Work	Silver Creamer, Made by S. Kirk and Son Co., Baltimore, Md., c. 1817..... Silver Sugar Tongs, Butter Knife, 3 Table Spoons, 10 Teaspoons, 1 Coffee Spoon, and 2 Salt Spoons, Old American..... Sheffield Plate Cake Basket, English, Late Eighteenth Century.....	Given by Mrs. Hampton L. Carson. By Purchase.
Textiles	Green Velvet Hanging, Italian, Seventeenth Century Hand-Spun Linen Towel, American, Early Nineteenth Century..... Brown Velvet Bag, Beaded Designs..... 12 Fragments of Old Gold and Silver Laces, Embroideries, etc., Italian..... 5 Samplers, American, Late Eighteenth and Early Nineteenth Centuries..... Embroidered Handkerchief of Pina Cloth, Philippine Islands..... Piece of India Cashmere, Chinese Robe, and Fragments of Brocade..... 2 Dolls.....	Given by Mr. H. Burlingham. Given by Mrs. Hampton L. Carson. Lent by Mrs. Hampton L. Carson. Given by Mr. Samuel B. Dean. Given by Miss Letitia A. Humphreys. Given by Mrs. John Markoe. Given by Mr. John Williams Patten. Lent by Miss Mary E. Sinnott.
Miscellaneous	Tin Nutmeg Grater, American, Early Nineteenth Century..... 6 Plaster Casts of Antique Pottery..... 12 Objects, Including Farm Implements, Kitchen Utensils, etc., Pennsylvania-German, Old..... 19 Objects Added to the Frishmuth Antiquarian Collection.....	Given by Mrs. Hampton L. Carson. Bequest of Francis T. S. Darley. Given by Mr. H. K. Deisher. Given by Mrs. Wm. D. Frishmuth.



SALT GLAZED STONEWARE

Designed and Modeled by Students of the School

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to The Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.

(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry ..	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

APRIL, 1915

THIRTEENTH YEAR

Number 50

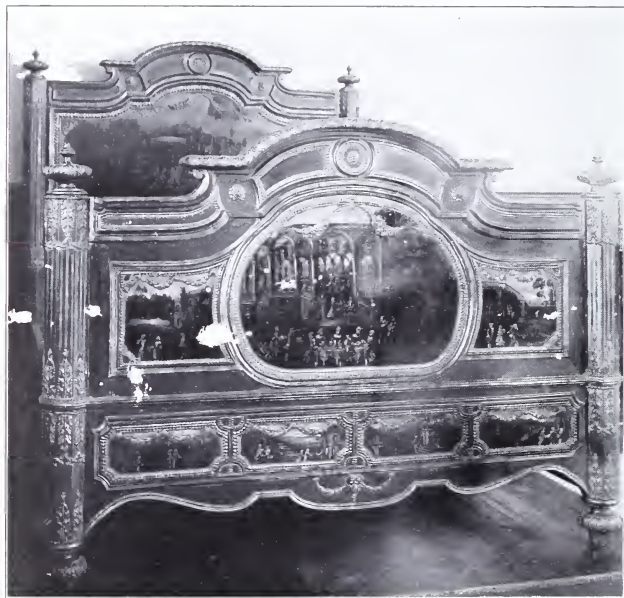
MISS LEA'S ITALIAN FURNITURE

The very elaborate set of Italian furniture which Miss Nina Lea has presented to the Pennsylvania Museum is now installed in a room assigned to the style and period which it represents. The ground work of the furniture



PAINTED AND GILT FURNITURE. VENICE
Late Eighteenth and Nineteenth Centuries
Gift of Miss Nina Lea

is of a deep red shade with elaborate gilt gesso moldings and painted panels in the taste of the late eighteenth century. It seems evident that all the pieces of the very large set were not made at the same time. Some parts bear unmistakable signs of age and probably go back to the period mentioned, while others must have been made to match in later times as the need was felt.



BEDSTEAD. PAINTED AND GILT. VENICE
Nineteenth Century
Gift of Miss Nina Lea

Miss Lea purchased the set in Venice. The dealer from whom it was acquired stated that it had belonged to the late Marchese Bellisori of Monte Veechio in the province di Padova, who had inherited it from his parents. These lived in Venice and among their ancestors counted a Doge. However this may be, the set forms a most striking addition to the Museum's collection of furniture, and is remarkably handsome.

S. Y. S.

A COLONIAL ROOM MEMORIAL TO MISS ANNA PHILLIPS STEVENSON

Mrs. Frederick Thurston Mason's old colonial memorial room, erected at the Pennsylvania Museum, Memorial Hall, in commemoration of her sister, Miss Anna P. Stevenson, is now approaching completion. Mrs. Mason has gathered together some of the furniture which came to her share in the division of her late sister's possessions, and has been picking up from time to time since her death good pieces of genuine age to complete the room. Thus she has furnished an old fashioned apartment, the quaint charm of which is most restfully attractive and the result is decidedly pleasing—if one may judge by the attention it attracts from the hundreds of daily visitors to the Museum.

Mrs. Mason is still looking for certain adjuncts to a colonial room which doubtless will be found in the course of time, but to all intents and purposes she has completed her labor of love.

Miss Stevenson was much attached to the old American furnishings, ball and claw furniture and all the accessories of a house in Colonial times, and the memorial is a most appropriate one.

S. Y. S.



CAST IRON STOVES OF THE PENNSYLVANIA GERMANS

The art of casting decorated iron stoves and stove plates was brought to America by German settlers in the first quarter of the eighteenth century. The earliest example which has thus far been found in the Pennsylvania-German districts bears the date of 1726.

As announced in the previous issue of the BULLETIN, the Museum series of stove plates has recently been increased by eleven rare examples, all new to the collection, the gift of Mr. John T. Morris. At this most opportune moment, an exhaustive study of these castings, by Mr. Henry C. Mercer, has appeared, under the title of "The Bible in Iron, or The Pictured Stoves and Stove Plates of the Pennsylvania-Germans," and since the majority of the identical examples presented by Mr. Morris are figured and described in this work, we cannot do better than quote at length from the author's descriptions of the more important of these designs.

Saint George and the Dragon

Front plate of a Jamb Stove. Size, W. $21\frac{1}{2}$ x H. 23.

Saint George on horseback, in a nondescript flowing costume, rides against the open-mouthed dragon, as he pierces him with a long lance held in his right hand. The date 1746 fills the sky to the left, and upon a hill on the background to the right rise the trees of a forest, where upon a leafless branch, a bird is perched.



SAINT GEORGE AND THE DRAGON

built, according to a date stone from the furnace stack, now (1913) at the Berks County Historical Society, in 1772, after the abandonment of decorated stoves. But that an earlier furnace called Shearwell, built between 1744 and 1760, and still in blast in 1782, stood near the former upon the same property, was not known until Mr. B. F. Owen proved the fact, not only by title-deeds, but by discovering a replica of this interesting old plate.

Benedict Swoope was part owner with Dietrich (Dieter) Welcker in 1760.

The Man on Horseback

Right plate of Jamb Stove. Size, W. $20\frac{1}{2}$ x H. $23\frac{1}{2}$.

Under a vaulted canopy filled in with a large rococo scroll, a man with a broad-brimmed hat, and probably

The picture without decorative framework or canopy fills the whole upper panel, but the inscription below, originally in three lines, seems to have been mutilated by some person who, by boring a series of holes through the iron, has contrived to break off the entire bottom of the margin, and with it the third line of the legend, unfortunately leaving us with two lines only and the words

DER. STARCKE. RITER.
IORG. DEN. TODTEN.

Shearwell Furnace Plate

Right plate. Size, about H. 23 x W. 24.

It has been known that there was an old furnace, known as Oley Furnace, near the town of Oley, Berks County, Pa., owned by Christian Sower and Jacob Weiner, and



PLATE FROM SHEARWELL FURNACE

holding a staff or sword, on horse-back. Below in a small medallion the date 1756.

(NOTE.—Mr. Mercer favors the supposition that this plate was made by William Bird at the Berkshire Furnace, in Berks County, Pa., since a front plate embellished with the same device has been discovered which bears in addition, above the date, the initials W.B. Some believe that the man in Quaker garb is intended to represent William Penn.)

The Four Horsemen

Left plate of Jamb Stove. Size, W. 24 x H. 22½.

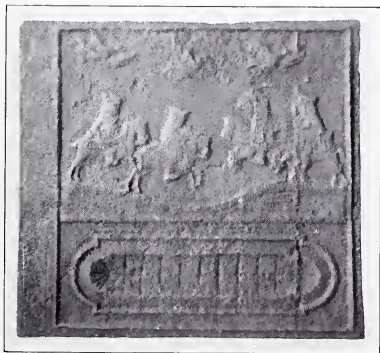
Three angels flying in mid-air direct or inspire two pairs of horsemen, in the dress of about 1750, as they ride toward each other across a waved foothold, converging into a central hollow.

The plate bears no date or inscription, but is divided as usual into two panels, in the lower of which the large blank date medallion shows cross cuts upon its included surface, as of the impressions of a wooden mould roughed for the insertion of the inscription, carved or otherwise made in a loose piece,

and here intended to be set on with glue, mastic or plaster of Paris.



PROBABLY FROM THE BERKSHIRE FURNACE



THE FOUR HORSEMEN

Samson and Delilah

Right plate. Size, H. 24¼ x W. 24¾.

Two corbels and a smooth central column support the double canopy with underhanging horizontal curtains. Beneath the right arch, Samson carries the left wing of a vault door cross-marked with two heavy strap hinges (The Gate of Gaza), while under the left vault, a figure (again Samson) reclines on the lap of a woman, seated on a chair, the back of which ends in a knob. A male figure ap-



SAMSON AND DELILAH

proaches from the left, with extended arms, probably holding scissors, or a razor, as if about to cut the strong man's hair. Heavy foliate scrolls fill the background to the right and left, and the lower panel, divided into three horizontal bands, is filled with the inscription:

ALS. ENDLICH. DELILA. WUST.
SIMSONS. KRAFT. ZU. 7WINGEN.
LIES. SIE. AUF. IHREM.
SCHOS. IHN. UM. DESELBE.
BRINGEN. DAS. B. RICHTER. 16.

"When at last Delilah learned how to overcome Samson's strength, she brought him to it on her lap." The Book of Judges, 16.

The Dance of Death

In addition to the gift of Mr. Morris, the Museum has acquired by purchase a complete five-plate stove, or jamb stove, decorated on each side with the Todtentanz, or Dance of Death pattern, and front plate bearing a conventional floral and scrolled design above the date 1749. Beneath the figure scene on each side is the inscription:

HIR FEIT MIT MIR DER BITER TOT
ER BRINGT MICH IN TOTS NO (NOTH).

"Here fights with me the bitter death
He brings me in death's agony."

Five-plate stoves have two sides, a top and bottom and front, but are open at the back where they communicated with the jamb or chimney. Entire stoves of this sort are now exceedingly rare. The Museum collection of stove plates and stoves from southeastern Pennsylvania is now one of the most



FIVE-PLATE JAMB STOVE
"THE DANCE OF DEATH"

representative, and abundantly illustrates the products of the furnaces of the eighteenth century.

Mr. Mercer's book is the most complete and valuable contribution to the early history of iron work in the United States which has yet appeared. Copies may be obtained from The Bucks County Historical Society, Doylestown, Pa.

E. A. B.



**ETRUSCAN ANTEFIX AND BUC-
CHERO KANTHAROS FROM
THE FRANCIS T. SULLY
DARLEY BEQUEST**

Among the objects of art bequeathed by Mr. Francis T. Sully Darley to the Pennsylvania Museum and School of Industrial Art, which is a residuary legatee under his will, are a number of pieces of Etruscan



ANTEFIX. ETRUSCAN
Darley Bequest



KANTHAROS OF BUCCHERO WARE. ETRUSCAN
Relief Decoration of Winged Sphinxes
Darley Bequest

pottery. Among these the antefix, probably from Corneto or thereabouts where Greek art in the fourth and third centuries B. C. wielded strongest influence. It is a fine head, well modeled and of strong character. Slight traces of color remain.

Another piece, a Kantharos of bucchero ware, is also an excellent specimen of the type and exhibits the features that have led scholars to attribute bucchero ware to a desire on the part of the potters to imitate metal ware imported from the East. This appears especially in the treatment of the handles, while the winged Sphinxes processionally disposed on the body

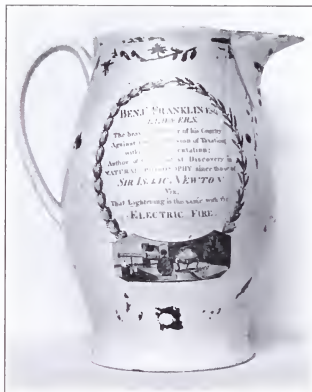
of the Kantharos also point to an oriental origin. These pieces are a valuable addition to the representative collection of Etruscan ceramics in the Museum, as good specimens of their respective order.

S. Y. S.



FRANKLIN PITCHER

Recently added to the ceramic department is a Liverpool creamware pitcher decorated on one side with the well-known fur cap portrait of Benjamin Franklin, in black transfer printing. On the reverse is a laudatory inscription.



This pitcher was doubtless made previous to Franklin's death, as the date of his birth only is given, which would place it at a rather early period for historical pottery of this character—previous to 1790. The majority of Liverpool prints, bearing on American history, appeared between that date and 1810.

E. A. B.

PAINTED COPY OF "THE LADY AND THE UNICORN"

Mrs. Charles E. Dana has presented to the Pennsylvania Museum copies, painted on canvas with the most meticulous care, of two of the set of six tapestries of the late fifteenth century now in the Cluny Museum and known to connoisseurs as "The Lady with the Unicorn." The originals are among the great art treasures of the world. They are of the "mille fleurs" type—that is, the background is closely sprinkled over with small flowers, in Persian style. The lady, however, stands out clearly against it between a lion bearing the heraldic banner of the House of Le Viste, Lords of Fresne, one of whom in his day was president of the Paris Parliament. These tapestries once adorned the Chateau de Boussac, not far from Aubusson. They were given to the Cluny Museum by the Municipality of Boussac, by which they had been obtained with the Chateau in 1837.

The conjunction of the lion with the unicorn in these tapestries is interesting, although as far as we know it has apparently never been noticed or at least studied.

In copying the two pieces of the series, Mr. Dana with characteristic exactitude has carefully reproduced with his brush the coloring as well as the mass of minute detail of the originals, and the specimens will be invaluable to students.

Mrs. Dana has also presented to the Museum two pieces of applique embroidery of the late fifteenth or early sixteenth century, which probably originally were cloth of gold applied on red satin, although at present only the linen background of the cloth remains. This is in bad condition, and in some later age was pasted on paper or it must have shredded away, the warp having completely disintegrated, leaving but the flat linen weft. The smaller piece retains traces of tinsel gold thread which indicates the original character of the textile. The pieces were purchased by Mr. Dana in Florence at the sale of an artist who was giving up his studio. They were used in his own studio afterwards until the time of his death. Whether they were originally in the shape in which Mr. Dana got them—that is, in the shape of lambrequins—is improbable.

The great period of Church embroidery was from the twelfth to the fourteenth centuries. In England, so expert were the workers that their products became famous as "Opus Anglicanum." This name, however, was especially attached to embroidered effects produced with chain-stitching. It is notable that the decadence in embroidery coincides with that of the art of illuminating MSS. from the fourteenth to the sixteenth centuries. It is believed that the development abroad of weaving figured and ornamented brocades, damasks and velvets is responsible for the falling off of the art. It came to pass that the designs, instead of being original paintings, for some of the early embroiderers were illuminators or missal painters, such, for instance, were Dame Margot and Dame Aales in the thirteenth century. In the later period embroiderers often took their designs from woven patterns. In the fifteenth century in France and elsewhere every house had its salaried embroiderers. These kept in order the arras, also attending to the needlework of the household.

Fine steel needles, which seem to have been a Spanish invention, came into use in England in the reign of Queen Elizabeth, although they appeared during that of Mary Tudor, but failed to find favor with the workers. After their adoption, the sixteenth century ran riot in embroidered luxury. Everything was elaborately worked in all-over designs, scrolling stems, applique work in profusion on velvet, satin, cloth of gold and silver, as well as intricate scenes and complicated pictures, examples of which remain to attest the skill of the workers.

S. Y. S.



NOTES

The Museum has received from the Field Museum of Natural History, Chicago, a pair of enormous vases which were the *tour de force* of the exhibit of the Berlin Royal Porcelain Works at the Columbian Exposition in Chicago in 1893. These remarkable examples of ceramic art stand nine feet in height and are decorated with figures of cupids in relief, festoons of modeled porcelain flowers and two large shield-shaped handles, terminating in modeled heads of Satyrs, and bearing medallions enclosing paintings of children's heads. The bodies of the vases are glazed in royal blue and decorated with floral designs in gold.

These are among the most important examples of hard paste porcelain ever made and in their manufacture difficulties have been overcome which only a manufacturer can fully appreciate. Fifty-four moulds were required to form the piece and the burning required the greatest skill, several similar pieces having been ruined in the kilns before the perfect one exhibited was obtained.

Included in the gift is a large porcelain centerpiece for a dining table made by E. Gerard Dufrasscix & Co., Limoges, France. It consists of four basins with cupids or amorini in relief on the edges, and a finely modeled central group consisting of two women, a girl and a goat.

* * *

SCHOOL NOTES.—The Art Department united with several other art institutions of the city in a "Masque" of historic periods, with the object of experimenting for future combined work of this kind.

The sixth century Byzantine period is the time chosen for the representation by the School; and the incident, the meeting of the Emperor Justinian and Theodora the Greek dancer. Miss Genevieve Gibbs and Mr. Warwick enact these two parts and about forty of the students from various classes fill the roles of the Patriarch, and other ecclesiastics, courtiers and court ladies, ambassadors, etc.

All the costumes were designed and made in the School by members of the Costume Class and the Alumni Association, and so far as possible they reproduce correctly the dress of the time, and almost all the materials are the genuine fabrics. Where stenciling was necessary the patterns have been

derived from historic examples. They will be kept for the use of the decoration, illustration, and sketch classes. These additions to the already large number in the possession of the School, and the bequest from the estate of the late Peter Moran of his fine collection of genuine American Indian costumes, make the problem of the care and preservation of the whole a matter of considerable difficulty.

* * *

In a recent competition for the best design of the front of a semi-detached house for the Northeast Boulevard, the first three prizes and several of the honorable mentions were awarded to former pupils, the first prize being given to Miss Helen C. Sowden, one of the very few women students entered in our architectural drawing class.

* * *

The Costume Design Class, which was regularly organized this season, has produced very satisfactory results. The President of the Associate Committee of Women, and some other of the members, have had costumes designed (which are now in process of making) as a testimony to the artistic qualities of the students' work. For several years young women graduates of the School have been taking positions at very remunerative salaries in the large dressmaking houses and it is expected the new plan of this class will enable certain of those enrolled to establish themselves as independent designers.

* * *

The School will, after this season, open about the middle of September and close about the middle of May, thus advancing the date a week. This will permit the holding of the commencement exercises and the exhibition before the majority of people interested leave town, and before the heat becomes so great as is usual, at the former period, in June.

* * *

It is planned to introduce a special class in the artistic requirements of printing establishments; the layouts for pages, covers, etc., and the best combination of colors, the forms of letters, numerals, and the whole effect of paper, ink, design, and workmanship. Mr. Edward Stern of the Advisory Committee has the matter in charge, and expects to effect an organization among the publishers and printers which will insure the success of the undertaking.

* * *

Mrs. John Harrison has presented a reproduction of the fine two-handled, Etruscan, red terra-cotta vase in the Capitoline Museum at Rome; a bust of Cosimo II di Medici, and another of an unknown man, from the originals in Florence, both in bronze, also reproduced by the Signa Company.

* * *

Miss Gertrude Abbott has presented a bronze Pompeian lamp, and a collection of nineteenth century jewelry. Mr. H. H. Battles, some exceptionally intricate Japanese stencils. From the estate of Charles E. Dana plaster casts and art materials have been received.

Exhibits of School work have been sent out by the Alumni Association in the past three months as follows:

University of Pittsburgh.....	Pittsburgh, Pa.
Public Schools.....	Chicago, Ill.
High Schools.....	Richmond, Va.
Public Schools.....	Buffalo, N. Y.
Art Institute.....	Indianapolis, Ind.
Montana State College.....	Bozeman, Mont.
State Normal School.....	Newark, N. J.
State College.....	Ames, Iowa
School of Art.....	Cleveland, Ohio
Civic Association.....	Roanoke, Va.
Public Industrial Art School.....	Philadelphia, Pa.
Public Schools.....	Homestead, Pa.
(In most of these institutions the art work is in charge of our graduates.)	
Eastern Art Teachers Association.....	Buffalo, N. Y.
National Association of Cement Manufacturers.....	Chicago, Ill.

* * *

Various exhibitions are scheduled for the near future, the most important being that to be held at Washington, D. C., under the auspices of the American Federation of Art.

* * *

The Rosemont School Board has commissioned Mr. Sinnock to execute the decorations of its latest building, his designs submitted in competition being considered the best. The subjects are:

Decoration in Sgraffito of the Vestibule.

Landing of the Pilgrims.

Presents for Massasoit—The Faithful Friend of the White Man.

The First Thanksgiving Day.

* * *

The various "Guilds," under the head of which the students have organizations, arranged several informal talks to the members, and other students of the School. Mrs. Blankenburg spoke on "Efficiency;" Mr. Oakley, Mr. F. H. Taylor, and Mr. Sprout on "Illustration."

* * *

This year's "Guild" has instituted simple open-air exercises in the north courtyard, directed by two of the members who have had experience in teaching good methods, and a brief interval in the morning is utilized most advantageously in this manner.

* * *

An active movement has begun to advertise the School, and the home towns and schools of the students are to be made acquainted with the courses offered here.

ACCESSIONS

January—March, 1915

CLASS	OBJECT	HOW ACQUIRED
Ceramics	5 Pieces of Pottery.....	Lent by Dr. Edwin A. Barber. Given by Mrs. John Harrison.
	Maiolica Plate, Polychrome Decoration, Italian.....	
	White Stoneware Pitcher, by Charles Meigh, Staffordshire, England, 1844.....	Given by Miss Letitia A. Humphreys.
	Porcelain Bowl and 2 Porcelain Toddy Jugs, Canton, China, c. 1800.....	
	Pottery Ewer and Bowl, Staffordshire, England, c. 1830.....	Given by Mrs. Frederick T. Mason.
	Hard Paste Porcelain Pitcher, Made at the Works of Judge Joseph Hemphill, Philadelphia, c. 1835.....	Given by Mr. John T. Morris.
Furniture and Woodwork	Creamware Pitcher, Black Printed Portrait of Benjamin Franklin, Liverpool, England, c. 1790.....	By Purchase.
	Small Wooden Box, Covered with Leather, American, Early Nineteenth Century.....	Given by Mrs. Hampton L. Carson.
	Screen with Painted Figure Scenes, French.....	Lent by Mrs. Harry Maybin Hart.
	Suite of Bedroom Furniture, Gilt Gesso and Painted Panels, Old Venetian.....	Given by Miss Nina Lea.
	Furniture for Colonial Bedroom—Four-Post Bed, Carved Mantelpiece, Pair of Gilt Girandoles, Gilt Convex Circular Mirror, Screen, Pictures, etc.....	Given by Mrs. Frederick T. Mason.
	Carved Wooden Figure, Mexican, Seventeenth Century.....	Given by Mrs. Jones Wister.
Glass	6 Pieces of Glass.....	Lent by Dr. Edwin A. Barber.
	2 Pictures Painted on Glass, American, Early Nineteenth Century.....	Given by Mrs. Frederick T. Mason.
Lacquers	Gold Lacquer Box, Japanese.....	Given by Mrs. Jones Wister.
Metalwork	Wrought Iron Hanging Chandelier.....	Lent by Mrs. Charles E. Dana.
	5 Fire Insurance Plates, Philadelphia, 1802-1875.....	Given by Mrs. William D. Frishmuth.
	Iron Jack and Cake-Turner, Old American.....	
	Pair of Spurs, Iron, Inlaid with Silver, Mexican, Seventeenth Century.....	Given by Mrs. Jones Wister.
	Ormolu Ornament, French, Empire Period.....	Given by Miss Juliana Wood.
	Bronze Group, Russian, c. 1876.....	By Purchase.
Musical Instruments	Japanned Tin Coffee Pot, Philadelphia, c. 1830.....	By Purchase.
	Small Bronze Idol, Thibet, Eighteenth Century.....	
	Mandolin, Italian, Eighteenth Century.....	Given by Miss M. K. Bent.
	Zanze, African, Nineteenth Century.....	By Purchase.
Silversmith's Work, Jewelry, etc.	Pair of Spectacles with Silver Frames, Made by McAllister, Philadelphia, c. 1812.....	Given by Mrs. Rudolph Blankenburg.
	18 Silver Teaspoons, 2 Salt Spoons, Sugar Tongs, and Silver Bracelet, Old American.....	Given by Mrs. Hampton L. Carson.
	Gold Brooch, Black Agate with Mosaic Design.....	Given by Mr. and Mrs. Horace Howard Furness, Jr., from the Estate of Mrs. Fairman Rogers.
	Tray, Sheffield Plate, English, Late Eighteenth Century.....	By Purchase.
	Reproductions of Costumes Worn by French Cavalier, French Directoire, Breton, Italian Mandolin Player, and Pope's Guard.....	Given by Miss M. K. Bent.
	5 Pieces of Deep Flouncing and 8 Smaller Pieces of Point d'Alençon.....	Given by Mrs. Henry P. Borie.
Textiles	Cross-Stitched Linen Sampler, Large Canvas Pocket with All-Over Design in Colored Worsted, and Chinese Silk Purse.....	Lent by Mrs. Hampton L. Carson.
	2 Copies of Tapestries and 2 Embroidered Silk Lambrequins.....	Lent by Mrs. Charles E. Dana.
	2 Fragments of Embroidered Silk, Old French.....	Bequest of Francis T. Sully Darley.
	Silk Cap, Worn by Chinese Boy Actor.....	Given by Mrs. William D. Frishmuth.
	Bride's Crown, Old Swiss.....	

ACCESSIONS.—*Continued.*

CLASS	OBJECT	HOW ACQUIRED
Textiles	Quilted Silk Petticoat and Moire Silk Dress, American, Early Nineteenth Century.....	Given by Mr. and Mrs. Horace Howard Furness, Jr., from the Estate of Mrs. Fairman Rogers.
	Embroidered White Silk Shawl, Chinese.....	Lent by Mrs. Harry Maybin Hart.
	5 Neckerchiefs, Embroidered Kerchief, Infants' Garments, Girl's Muslin Dress, etc.....	Given by Miss Letitia A. Humphreys.
	Wax Doll, American, c. 1880.....	Given by the Misses Frances Stotesbury Hutchinson and Natalie Emlen Hutchinson.
	10 Dolls.....	Lent by Miss Mary E. Sinnott.
Miscellaneous	Fan, Sandalwood and Paper, Painted Scenes, Chinese.....	Given by Mrs. Rudolph Blankenburg.
	4 Small Pasteboard Boxes, English.....	Given by Mrs. Hampton L. Carson.
	Tortoise Shell Parasol.....	Given by Mr. and Mrs. Horace Howard Furness, Jr., from the Estate of Mrs. Fairman Rogers.



MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

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BULLETIN

OF

THE PENNSYLVANIA MUSEUM

JULY, 1915

THIRTEENTH YEAR

Number 51

MOSAIC AND MILLEFIORI GLASS

A loan collection of millefiori and flowered glass paperweights, on exhibition in the Museum, has attracted much attention because they recall to the majority of visitors similar ornaments, which they can remember having seen in their own homes. This exhibit not only consists of examples of finished variegated glass objects, such as paperweights, cologne bottles, mirror knobs and marbles, but illustrates the processes of manufacture which are a revival of an old Roman art.

Millefiori glass derives its name from its resemblance to a bouquet or cluster of brightly colored blossoms, the meaning of the word being "a thousand flowers." It is formed by arranging side by side and fusing together small glass rods, or filigree canes, of different designs and colors, and from the mass cutting thin transverse or diagonal slices or sheets which may be bent into the forms of saucers, bowls and other objects, or used in the manner of inserts or tiles for covering walls.

Mosaic glass is the highest development of millefiori glass and was carried to considerable perfection by the ancient Egyptians, and later by the Romans. Winckelmann, in "The History of Ancient Art" (Translated by G. Henry Lodge, M.D., Boston, Osgood & Co., 1872, Vol. I, p. 220), describes some remarkable examples of this character:

"In the composite variegated kind of glass, two small pieces which came to light in Rome a few years ago (1765) display a skill that is truly amazing; neither of them is quite an inch long, or a third of an inch broad. One of them exhibits on a dark, variegated ground a bird, resembling a duck, of different and very lively colors, but painted more after the Chinese manner. The outline is firm and sharp; the colors are beautiful and pure, and of very brilliant effect, because the artist has introduced, as the places required it, sometimes translucent and sometimes opaque glass. The most delicate pencil of the miniature-painter could not have expressed more accurately the circle of the eyeball, and the visibly overlapping feathers on the breast and wings. The fragment is broken off just back of the commencement of the wings. But this piece excites the greatest astonishment in the spectator when, on looking at the other side of it, he sees the very same bird, without being able to detect

any difference in the minutest particular. Hence, we must conclude that the figure of the bird extends through the whole thickness of the glass.

"The painting had been made by placing threads of glass of different colors in contact with each other, and melting them into union. It is not to be supposed that so much labor would have been expended merely in continuing this image through a thickness so inconsiderable as one-sixth of an inch, when it was equally easy to obtain the same effect in the same time, by means of longer threads, through a thickness of many inches. Hence we may conclude that this fragment was a slice from a thicker piece of glass, through which the picture was carried, and that the image could be multiplied just as often as the thickness of the fragment mentioned was contained in the thickness of the piece from which it was separated.

"The second fragment, which is of about the same size, is prepared in precisely the same way. On it are ornaments in green, yellow, and white, consisting of scrolls, beads, and flowerets, which are represented on a blue ground, and run together so as to form pyramids. The whole is very clear and distinct, and still so infinitely small that even a keen eye finds a difficulty in following the extremely fine ends in which the scrolls terminate; and yet, notwithstanding, all these delicate ornaments are continued uninterrupted, through the entire thickness of the fragment.

"Now, as glass can be drawn out into threads of any length, and of exceeding fineness, and with equal facility, even when many glass tubes are placed together, and then melted, their relative position not being changed in drawing, . . . it is rendered probable that, in such manufactures of glass, larger tubes were reduced, by drawing, to tubes of exceeding fineness."

Referring to these specimens, Sir I. Gardner Wilkinson, in "The Manners and Customs of the Ancient Egyptians" (New York, 1879, Vol. II, p. 145), writes:

"The glass described by Winckelmann is of the later Ptolemaic, or Roman period, and was not made by the Egyptians at an older period. It was produced chiefly at Alexandria, and used for small objects, and similar specimens are not uncommonly found at Rome, which was supplied with glass from Egypt. This kind was made in cylindrical or square rods, the glass being arranged in patterns vertically, and horizontal sections taken which had the pattern on each side."

Keysler, writing in the early part of the eighteenth century, describes a somewhat similar method of reproducing in tinted glass the original paintings on canvas or wood which in some of the Roman churches were rapidly disappearing before the ravages of dampness and age. "The materials used are little pieces of glass, of all the different shades in every tint or color like those of the fine English worsted used in needle-work. The glass is first cast into thin cakes, which are afterwards cut into long pieces of different thickness. Many of the pieces used in the works on roofs and ceilings, which are, consequently, seen only at a great distance, appear to be a finger's breadth; but the finer works consist only of glass pins, if I may call them so, not thicker than a common sewing needle, so that a portrait of four feet square shall take up two millions of such pins or studs. These are so closely joined together,



MOSAIC GLASS
In the British Museum

that, after the piece is polished, it can hardly be discerned to be glass, but rather looks like a picture painted with the finest colors. The ground on which these vitreous pieces are inlaid is a paste compounded of calcined marble, fine sand, gum tragacanth, white of eggs, and oil; it is at first so soft that the pieces are easily inserted, and upon any oversight may be taken out again, and the paste new moulded for the admission of other pins; but by degrees it grows as hard as a stone, so that no impression can be made on the work.

"This paste is spread within a wooden frame, which for the larger pieces must not be less than a foot in breadth and thickness. A piece of about eighty square feet, if performed with tolerable care and delicacy, will employ eight artists for two years.

"The pins of the several colors lie ready before the artists in cases, as the letters are laid before the compositors in a printing-house; and such is their accuracy in imitating the finest strokes of the pencil, that the only apparent difference betwixt the original painting and such a copy is, that the latter has a much finer lustre, and the colors are more vivid."

Mr. R. L. Hobson has furnished the writer photographs of several fine examples of ancient Roman mosaic and millefiori glass from the collection in the British Museum (see full-page plate). One of the former represents the figure of a hawk; another the head of a Roman lady, while a larger fragment shows, among other details, such as madrepora or coralline devices, a cluster of flowers and seed pods of the lotus plant. Of millefiori glass two examples reproduced in the same plate are of particular interest as illustrating the condition of the glass-workers' art in the early years of the Christian era. The long, slender piece is decorated with star-like flowers in various colors, while the circular design reveals the source from which the nineteenth century makers of colored paperweights derived their inspiration.

In Egypt some of the Alexandrian productions of the Græco-Roman period illustrate the beginning of the art of picture working in stained glass. Two examples in the collection of Mr. Charles L. Freer, of Detroit, Mich., are among the most remarkable of their kind which have come to light. One of these is a bar three and a half inches in length and a little over an inch in height and width, which contains through its entire length parallel threads of colored



HEAD OF SILENUS



SACRED BULL OF EGYPT

Examples of Ancient Egyptian Mosaic Glass

In the Collection of Mr. Charles L. Freer



MADREPORE AND MILLEFIORI GLASS
Ancient Roman
In the Pennsylvania Museum

glass which when cut transversely represent the head of Silenus, or, more properly stated, half of the face, the other half having been broken off and lost. The ground color is deep blue. The face is dark sealing-wax red, while the accurately defined eyeball and teeth are white. Black lines in the mouth, ear and eye serve to accentuate the coloring. The wavy, plaited beard is pale, grayish green, as are also the ivy or grape leaves which spring from the head. Around the ear and in the forehead are millefiori scrolls and rosettes.

The second example, of still earlier date, is Egyptian in design. It consists of a block of glass, almost cubical in form, measuring an inch in width and depth. In the cerulean blue ground the figure of Apis, the sacred bull, stands out distinctly in black and white. The space between the horns is pale grayish green. Beneath the figure is a millefiori ground of floral and foliated ornaments, which are of ochre color on a black field. The broken end at the back shows the identical design, which continues entirely through the piece.

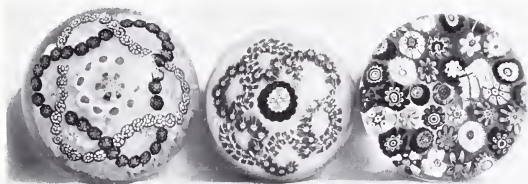
In these specimens we recognize the prototypes of the mosaic and millefiori work which was developed a few centuries later in Italy. While lacking the delicacy of treatment of the later work, they show a breadth and vigor of execution which have not been surpassed in more recent times.

The Venetian or Murano glass-workers revived the ancient Roman art of flowered glass early in the nineteenth century. About the middle of that century, paperweights of this character were extensively produced in Bohemia and Alsace-Lorraine, and about the same time the art was carried to great perfection in France, notably at Baccarat. A few years later, workmen from some of these places found their way to England and the United States and introduced the manufacture in those countries. For a while ornamental paperweights were exceedingly popular, particularly in this country, on account of their bright colorings and pleasing designs. Between 1850 and 1870, a considerable trade in these ornaments was carried on, and in almost every house in the larger cities of the Atlantic states and their vicinities one or more of these objects formed the usual decoration of the writing desk or the corner "whatnot."

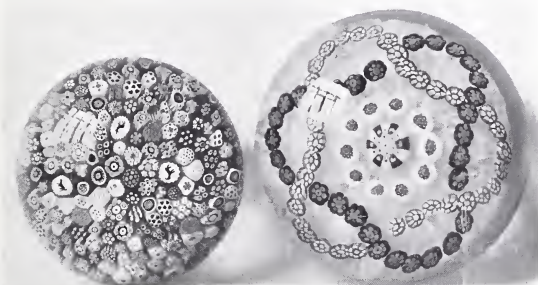
A circular medallion with mosaic portrait of Victor Emmanuel, reproduced from a photograph of a specimen in the British Museum, having been executed in colored glass threads by G. B. Franchini, of Venice, between 1848 and 1852, shows the high degree of perfection to which this branch of the art has been brought in Italy in modern times (see plate).

PREPARATION OF THE RODS AND PROCESSES OF MANUFACTURE

The glass rods used in the preparation of modern millefiori glass are usually made in metal moulds of comparatively large size. The interior may be circular or scalloped. Into one of these moulds ropes of colored glass are arranged in the pattern desired, to which, when liberated, two workmen attach iron rods, one at each end of the mass, and draw it out until it is of the requisite slenderness. The design retains its exact proportions through the entire length and is as perfect in a rod of an eighth of an inch diameter as in the original thick cylinder. If an animal is to be represented the mould is cut into



MILLEFIORI PAPERWEIGHTS
Made at Baccarat, France, 1850-1860



MILLEFIORI PAPERWEIGHTS
Baccarat, France
The one at the left is dated 1847

the exact shape and when the glass is released and drawn out each detail of legs, tail, ears and other parts is uniformly reproduced in solid color so that even in the tiniest representation of the figure every part appears to be perfectly formed. Sometimes a cane will be composed of many threads of various colors and designs, each of which has been formed in this manner, arranged around a central rod and welded together. When the rods are finished they are broken into small pieces, or cut into uniform lengths or into thin slices, according to the sort of paperweight or other object to be made.

Into an iron ring, the size of a paperweight, a cushion of molten glass is dropped and while soft the sections of rods are laid on the surface or stuck

in it side by side in a regular pattern, the tops of the rods being pressed into a rounded or convex form. Over all more of the melted glass is poured and the surface rounded into hemispherical shape by means of a concave spatula of moistened wood. The last process consists in polishing the surface of the curved top and the flat base after the ball has been again heated.

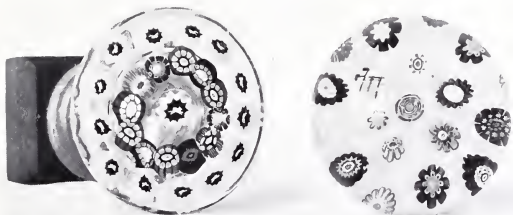
Apsley Pellatt, in his "Curiosities of Glass-Making" (London, 1849, p. 110), describes the manner of making glass mosaic work as follows:

"The Romans, and possibly the Greeks, formed beautiful arabesque and other designs of Mosaic Glass: many of these are of minute and accurate execution, in light colors beautifully harmonized upon a dark ground, formed wholly of threads of glass. They are ranged vertically, side by side, in single threads or masses, agreeably to a prefigured design. When submitted to heat sufficient to fuze the whole, the four sides, at the same time, being pressed together, so as to exclude the air from the interstices of the threads—the result will be a homogeneous thick slab, which, if cut into veneers, at right angles or laterally, will yield a number of slabs or layers of the same uniform design; these, it is supposed, were employed by the ancients in jewellery ornaments. Many specimens may be seen in the British Museum. On this principle were executed the pictures of Mosaic Glass noticed by Winckelmann."

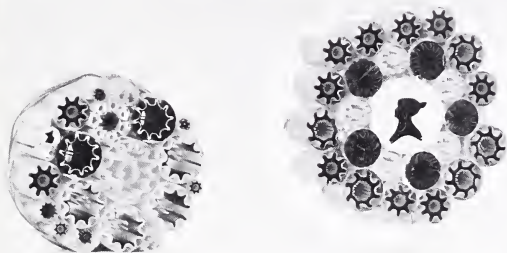
The same writer describes the method employed by the Venetians in millefiori or star work. Sections of glass cut from the ends of tinted filigree canes were arranged in regular or irregular devices in a hollow, double cone of transparent glass. From the top of the curved double case a tube projected, and after the whole was reheated the air was exhausted or sucked out through the open tube by means of a blowing iron. After being rewarmed the case and contents became one homogeneous mass and could be shaped into a tazza, bowl, paperweight or other object.

MILLEFIORI GLASS IN AMERICA

It is not generally known that millefiori glass has been produced in the United States. About the middle of the nineteenth century, millefiori paperweights were brought into this country from St. Louis, Alsace-Lorraine, and from Baccarat, in France, where the finest examples were manufactured. Workmen from these factories found their way to America and some of them, in their spare moments, amused themselves by exercising their skill in this branch of the art and making specimens for themselves and their friends. From them other glass-workers learned the art, and manufacturers in various parts of the country—at East Cambridge and Sandwich, Mass., Pittsburgh and Philadelphia, Pa., and other places—began the production on a limited scale. At first the prepared rods were procured from abroad and glass flowers, ready for use, were brought from Germany, but a little later new designs in filigree canes were made here, and from about 1860 to 1876 a considerable amount of millefiori glass was produced by domestic concerns. Walking canes, bureau and mirror knobs, marbles and cologne bottles with stoppers, were also produced to some extent, many of them equaling in beauty and intricacy of patterns the similar products of the older European factories. At the Cen-



MIRROR KNOB AND PAPERWEIGHT
From Baccarat, France
Figures of Rabbits in the Former



CUT SECTIONS OF MILLEFIORI RODS
Cut and grouped for insertion in Paperweights
Silhouette of Queen Victoria in Center
From the Gillinder Glass Works, Philadelphia

tenial Exhibition, in the latter year, W. T. Gillinder produced at his branch works on the exhibition grounds large numbers of paperweights which found a ready sale as souvenirs of American skill in glassmaking.

Frank Pierre, of the New England Glass Factory, a Frenchman, made paperweights and other fancy articles of colored glass about 1853, as stated by Mr. Andrew Long of East Cambridge, Mass., who worked there at the same time.

Mr. William F. Dorflinger informs the writer that the St. Louis Glass Works, of Alsace-Lorraine, were the first to make paperweights with colored designs, about 1840. About 1867 some of the workmen from those works came to the Dorflinger Glass Works, and much colored glass was produced there during the following two years. Among the objects made were stoppers for cologne bottles, paperweights, seals and other objects. The colored glass was drawn from the pot into cane and from the cane the flowers were made on a lamp and afterwards pressed or worked into the crystal pieces.

D. J. Crowley, connected for many years with the Libbey Glass Company, of Toledo, Ohio, began work at the New England Glass Factory in 1869, and remembers distinctly that millefiori paperweights were made there by a glass-worker whose name was John Hopkins.

Mr. Edward Drummond Libbey, president of the Libbey Glass Company, has stated to the writer that when he was a young man in the employ of the New England Glass Company, in the fifties or sixties, a large business was carried on in the manufacture and sale of glass paperweights until 1874, when the manufacture of this variety of glass was discontinued. Many metal moulds for making the filigree rods were in use, which included multi-colored designs of flowers, stars, scrolls, animals, letters and figures, from which an infinite number of combinations could be obtained.

E. A. B.



SOME RECENT ACCESSIONS

A GILDED WOODEN STATUE OF THE ITALIAN RENAISSANCE

By purchase, the Pennsylvania Museum has recently obtained a fine wooden statue of a saint, which is now one of the most attractive features of the exhibit under the dome at Memorial Hall. It was purchased as a St. Francis of Assisi, but while clad in a monk's robe, the fact that the saint carries a missal and that he does not wear the knotted cord, which seems an inseparable insignium of St. Francis and his order, makes the identity of the personage represented doubtful, as there are several saints who are commonly represented holding a book, and this is the only truly characteristic feature of our statue. There is reason to believe that the head was supplied either with a halo or with a mitre, which has disappeared. At least, the sharp edges of the tonsure, where the missing head-piece rested, as well as the relative roughness of the top surface of the head, invite such a conclusion.

The entire figure is covered with gold, with the exception of the head and hands which probably originally were of flesh color but which have darkened with age and probably also with successive painters' attempts at matching the darkening surfaces. The left foot has been restored. A band of conventional ornamental design edges the robe and is repeated around the pedestal. The latter, however, has the appearance of having been touched up, as it is so much clearer than that on the statue.

The statue, including the base, is sixty-six inches in height. The base is ten inches high by twenty-five long and sixteen and a half inches wide.

Courajod says that in the fifteenth century sculpture and painting so jostled each other that often painting was sculpture painted and sculpture was painting sculptured. The coloring of statuary was at its height at about this period, but continued in general use through the early part of the sixteenth century, although in France, Michel Angelo was strongly opposed to it.

In England, it was Christopher Wren's disciples who began whitewashing churches and destroying polychrome effects, and after the sixteenth century these were considered in England in bad taste and vulgar. In Italy or Spain, however, the polychrome statue continued. The general preparation of the wood for coloring or gilding for centuries was the same as that taught in the *Libro d'Arte* of the fifteenth century. The wood was covered partly or in its entirety—especially in the draperies—with linen prepared with a cement made of boiled shreds of parchment or even from cheese. Over this was applied a layer of fine plaster of fairly thick consistency, well smoothed and made still thicker when required for modeling of details or raised ornaments. The rest was the work of the painter, who often was a great artist.

Tools were used. Dies in circles, nail-heads, stars and other devices for the draperies and other ornaments. Through these at times some special artist is identified, as for instance, "The Master of the Tulip," whose name is unknown but whose hand is identifiable through this peculiarity of his work.



GILDED WOODEN STATUE OF SAINT
Italian Renaissance

Time has softened the colors, especially when a work is fully gilt, as it is in the case of the many Flemish, Spanish and Italian figures like the present statue dealt with. For instance, in the St. Stephen's of the South Kensington Museum, the entire figure is thickly gilded on a ground of "bole Armenia," excepting as in the case of our example, the flesh tints and perhaps the linings of draperies, which usually are blue or green.

Often the edgings and orphreys of vestments, where ours has a conventional ornament, were decorated with inscriptions running down their length, or thick pastes in imitation of brocades, while the gilding was diapered in "pointillé."

Francisco Pacheco in his "*Arte de la Pintura*," 1649, gives long details of techniques for polychroming sculpture, with recipes for colors, varnishes and gilding, and a disquisition on the respective merits of highly polished or matt effects in gold.

In Spain, later, lay figures dressed in real draperies came into use. But even in this degradation of art the great Spanish painters did not scorn to lend their talent to the painting of the face and hands.

In the Pennsylvania Museum's statue the hands are beautifully carved and posed with much artistic delicacy. It is perhaps worthy of note in connection with its identification, that these hands bear no trace of stigmata which usually appear on those of St. Francis—another reason against that attribution of the statue. The wood where exposed bears every sign of age—not only is it worm-eaten, but in exposed places it is punky. Altogether the specimen is one of considerable interest.

TWO VALUABLE PIECES OF OLD ENGLISH SILVER

The Pennsylvania Museum, through the generosity of Mrs. Charles Morton Smith, has become the possessor of two remarkably fine pieces of English silver dating from the eighteenth century. Mrs. Smith has given them in memory of her late husband, Charles Morton Smith, as the family tradition concerning them is that they descended unto him from his ancestress, Mrs. Thomazine Mickle Fox. One of the pieces is a set of casters—an unusually fine specimen of the well-known style—in perfect condition and stamped with the initials of the makers, I. M. and I. D., London, 1770. Monograms of the original owner, T. M. F., further attest its provenance.

The other, a chocolate pot, is a superb specimen of heavy silver repoussé work of rich design in grapevines and birds, bearing a family crest. It is ten inches high, and was made by Fras. Crump, London, 1764. Not only are the pieces of value as specimens of fine English silversmithery in the eighteenth century, but they possess genealogical interest.

Archibald Mickle, an Irish Quaker, came from Ireland to this country in the seventeenth century. In 1686 he married Sarah Watts and went to live in New York, where he died in 1706. His son, Samuel Mickle, in 1716 married Thomazine Marshall who was a daughter, born in 1692, of James and Rachel Marshall, the first named having come over from York, England, with William Hudson.



CASSET

By I. D. and I. M., London, 1770

Gift of Mrs. Charles Morton Smith



SILVER CHOCOLATE POT

By Fras. Crump, London, 1764

Samuel Mickle is on record as a merchant in good standing. He became a member of common council in 1730 and held the office until his death in 1747. With him there were associated in the seventeen years of his service to the city many men whose names were destined to be looked to by us with respect. Such were Edward Shippen, George House, John Dilwyn, James Bingham, Samuel Powel and Samuel Powel, Jr., John Cadwalader, Andrew Bradford, Anthony Morris, Samuel Carpenter, George Mifflin, George Emlen and others.

His daughter, Thomazine Mickle, who married Joseph Fox, was born in 1748 and died in 1821. It was from her that the silver came into the possession of the late Mr. Charles Morton Smith. Her daughter married George Roberts, whose daughter, Mary Roberts (1784-1824), married John J. Smith. Their son, George Roberts Smith, and his wife, the dignified old lady whom many of the older living generation still remember as Mrs. George Roberts Smith, were the parents of the late Mr. Charles Morton Smith, who married Miss Anna Ingersoll, the donor of the handsome silver pieces; and of Miss Sallie Roberts Smith, whose will was recently published.

With the death of Mr. Smith and of his sister without issue, this branch of the family comes to an end. One cannot too highly commend the spirit in which Mrs. Charles Morton Smith, in presenting these objects to the Pennsylvania Museum, has insured their preservation as a memorial of those who have passed away.

A REMARKABLE DOLL

At the great Fête organized last spring on the Main Line of the Pennsylvania Railroad, under the direction of Mrs. William R. Philler, and her Committee, a very beautiful doll, dressed by Mrs. Megargee Wright to represent "Harriet Lane," who lived at the White House under the presidency of her uncle, President Buchanan, was raffled and won by Mrs. T. Charlton Henry. Mrs. Henry very generously gave it to the Pennsylvania Museum as an interesting addition to the already extensive collection of dolls which is on exhibition and which is mainly the result of the efforts of Miss Mary E. Sinnott.

The doll stands thirty inches high. In every detail it represents the fashion of the period immediately preceding the Civil War.

MAGNIFICENT POINT D'ALENÇON, GIFT OF MRS. HENRY P. BORIE

Through the active interest of Mrs. John Harrison, Mrs. Henry P. Borie has given the Pennsylvania Museum a superb Point d'Alençon set forming a complete "garniture" for a gown. The set consists of three broad flounces, measuring twelve yards, and narrower lace of the same rich pattern for the trimming of the bodice. This includes a "bertha" and sleeves and minor pieces.

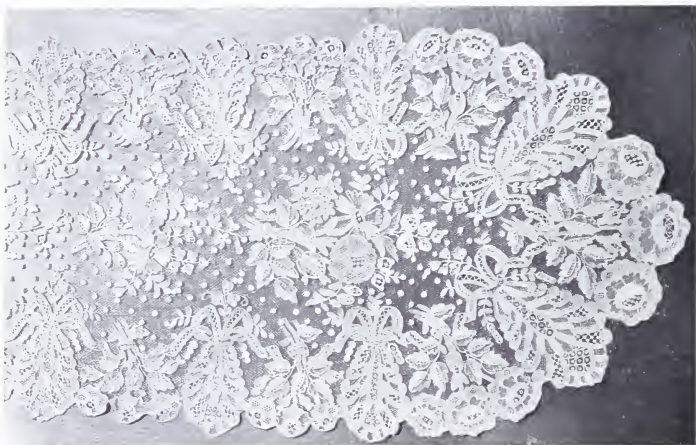
The set is a princely gift. It belonged to the "corbeille de mariage" of a young Russian Princess—and is of exceptional richness and beauty, not only owing to the splendor of the design but because of the extreme fineness of the execution and the evenness throughout the mass of the needlework it represents.



DOLL. "HARRIET LANE"
Gift of Mrs. Thomas Charlton Henry

Mr. and Mrs. Borie happened to be in Paris when the set was thrown upon the market, and Mr. Borie purchased it as an offering to his wife. The latter now has presented it to the Museum "in memoriam" of him. Indeed, it is truly a Museum piece of rare beauty and value.

S. Y. S.



POINT D'ALENÇON SASH AND FLOUNCE
Part of Set given by Mrs. Henry P. Borie

NOTES

SPECIAL EXHIBITIONS.—Plans are being made for holding several special exhibitions in the autumn, including one of tiles of all countries and periods and another of tapestries. A third exhibition which is in contemplation will be one of counterfeits and reproductions which will be of an educational nature. Due notice of these exhibitions will be given in the October BULLETIN.

* * *

COLONIAL RELIC.—A colonial stairway from the celebrated old mansion, Chalkley Hall, Frankford, has been procured for the Museum, through the kindness of Mrs. Edward Wetherill, the owner of the property, and will be properly installed in the near future.



SCHOOL NOTES

The sessions of the Art Department closed for the season of 1914-15, June 3d. The exhibition of work is considered the most professional in character yet shown as the result of any one year's efforts. Certain of the studies, pottery, wrought iron, and furniture, have been carried farther than ever before. Lace and needlework have been added to the practical features, and it is planned to develop several of the crafts the coming term, by having individuals especially competent in these subjects to devote their entire time to them. In this way a sufficient bulk of production will be effected to make an impression of the absolutely practical character of the work. This is already inaugurated by an arrangement with one of the graduates, Leon W. Corson, to devote the summer to sgraffito pottery and stoneware, in both of which he has shown himself an adept. He, last year, won the C. Burnham Squier foreign scholarship, and made studies of the old Italian ware while in Florence, at the museums, and in the various potteries where examples of it exist. Many of the most valuable of these are mere fragments, sufficient to furnish the elements of the design, and Mr. Corson has a considerable collection of these among his sketches. Mr. H. H. Battles, who has watched the development of ceramics at the School, from their inception, contemplates the permanent establishment of one or more of the particular types of ware as a commercial product.

A proposition to present the subject of posters and other forms of advertising in a large and comprehensive way, has been made by Mr. Carol Aronovici, and the suggestion has now taken a sufficiently definite form to plan its consummation in the autumn. The meetings and addresses would be at the School and the exhibit at some more central place, probably the pavilion in the City Hall courtyard. The men best qualified to speak on the subject of the art of advertising are ready to assist the movement, and it will decidedly further the efforts here to develop the practical side of illustration. One of the features will be the working exhibition of students of the School, during the

conference, when the designing and execution of advertisements in various forms and mediums will be carried on in the class rooms.

Mr. Henry C. Mercer entertained the students of interior decoration at his remarkable house at Doylestown, while they were on a visit to his tile works, and the Curtis Publishing Company arranged a special morning for them to inspect its building and decorations.

The exhibit sent by the School to the annual convention of the American Federation of Arts, which was held in Washington, May 12th, 13th and 14th, attracted much attention and very favorable comment. The exhibition is installed in the National Museum and is to remain open during the summer. The purpose of the exhibition is to show the progress of industrial art in America, rather than to trace or record the development of educational methods, and this School was the only one which was invited to send an exhibit. A feature of the convention that was a subject of much gratification, was the prominence given to industrial art among the subjects which were discussed at the meetings, and the unquestioning recognition of a frankly industrial purpose as the only safe guide in modern art education, which formed the underlying motive in most of the papers presented.

The commencement exercises were held at the Broad Street Theater on Thursday evening, June 3d; the graduating class numbered fifty-one, the largest, with one exception, in the history of the School. Certificates were awarded to two hundred and sixty students on the completion of partial courses. The commencement address was delivered by Philander P. Claxton, LL.D., U. S. Commissioner of Education, his subject being "The Place of Art in Democratic Education."

The third annual tour of the graduating classes of the Textile Department of the Pennsylvania Museum and School of Industrial Art, was the most successful of any of the three. The party composed of seventeen members, under the supervision of Director E. W. France and Richard E. Cox, of the faculty, spent the week following commencement touring the largest of the mill centers in New England, to study the problems incident to the handling of large establishments. Particular attention was paid to efficiency, economy of power transmission, character of help, location of mills with reference to the housing of labor and water power, besides the character of labor required for coarse, fine or novelty stuffs. They visited the largest textile mills of the country, located in Fall River, Mass.; Pawtucket, R. I.; Providence, R. I.; Olneyville, R. I.; Worcester, Mass.; Cherry Valley, Mass.; Ludlow, Mass.; Holyoke, Mass.; Springfield, Mass.; Chicopee, Mass.; Hartford, Conn.; and Middletown, Conn.

Altogether the trip was most instructive and left in the minds of the graduates the magnitude of the industry and the problems that have to be met to become successful leaders in the textile field.

ACCESSIONS

April—June, 1915

CLASS	OBJECT	HOW ACQUIRED
Arms and Armor	Cuban Machete and Malay Dagger and Sword.....	Lent by Mrs. Jones Wister.
Books	Autograph Album, Nierstein, Germany, 1805..... Autograph Album, Philadelphia, c. 1840.....	Given by Mrs. Minnie C. Lauber. Given by Mr. Fenton Ross.
Ceramics	5 Pieces of Porcelain..... Pair of Large Porcelain Vases, Made at the Berlin Porcelain Works, 1893..... Large Porcelain Centerpiece, Made by E. Gerard Dufresseix & Co., Limoges, France..... Porcelain Saucer, by Josiah Spode, England, c. 1810..... Pottery Bowl, Rakka, Mesopotamia, Thirteenth Century..... 2 Pottery Ridge Tiles, Chinese, Ming Dynasty..... Maiolica Water Jar, Granada, Spain, Eighteenth Century..... 3 Brown Pottery Dishes, Pennsylvania-German, c. 1830..... 2 So-Called Castleford Teapots, English, Early Nineteenth Century..... Pottery Figure of Lion, Chinese, Ch'ien-Lung Period..... Pottery Figure of Quan-Yen, Chinese, Ming Dynasty.....	Lent by Dr. Edwin A. Barber. Given by the Field Museum of Natural History. Given by Mrs. John Harrison. Lent by Mr. John T. Morris. By Purchase.
Furniture	Mahogany Shaving Mirror, American, c. 1800..... Colonial Stairway from Chalkley Hall..... Chair, French, Empire Period.....	Given by Mrs. Frederick Thurston Mason. Given by Mrs. Edward Wetherill. By Purchase.
Glass	12 Pieces of Glass..... Glass Brooch with Intaglio Design, Old American..... 2 Cameo Carved Glass Vases, Chinese, Ch'ien-Lung Period.....	Lent by Dr. Edwin A. Barber. Given by Mrs. John Harrison. By Purchase.
Goldsmith's and Silver-smith's Work	7 Silver Teaspoons, Old American..... Silver Rose-Water Sprinkler, Syrian..... 2 Pairs of Gold Ear-Rings and Gold Brooch..... Silver Coffee-Pot, by Fras. Crump, London, England, 1764..... Silver Caster and Bottles, English, 1770..... Pair of Silver Sugar Tongs and 4 Silver Teaspoons, Philadelphia, Eighteenth Century.....	Given by Mrs. Hampton L. Carson. Lent by Mrs. William H. Elliott. Given by Mr. J. Bunford Samuel. Given by Mr. Charles Morton Smith. By Purchase.
Metalwork	Collection of Nautical Instruments Added to Frishmuth Antiquarian Collection..... 2 Fire Insurance Plates, Philadelphia, Nineteenth Century..... Oyster Knife and Wafer Iron, Old American..... Iron Stand for Spools, Old American..... Brass Door Knocker, Eagle Design, Old American.....	Given by Mrs. William D. Frishmuth. Given by Mrs. John Harrison. Given by Mr. Charles Henry Hart. Estate of Mrs. Amos Leland. By Purchase.
Musical Instruments	Bronze and Lacquer Musical Instrument (Kagura-Suza), Japanese.....	Given by Mrs. William D. Frishmuth.
Textiles	White Muslin Cover, with Blue Printed Designs, Old American..... Doll, Dressed in the Style of 1850..... Old Silk Embroidered Linen Chasuble, from the Austrian Tyrol..... Silk Coverlet, Old Italian..... Hooked Rag Rug, Old American.....	Given by Mrs. Hampton L. Carson. Given by Mrs. Thomas Charlton Henry. Given by Miss Nina Lea. By Purchase.
Miscellaneous	Collection of 66 Snuff Bottles, Small Vases, etc., Chinese and Japanese..... Tortoise-Shell Tea Caddy, Card Case, and Match Box, Old American..... Picture Painted on Tortoise-Shell Disk and Tortoise-Shell Casket with Silver Mounts, Old Spanish..... Tortoise-Shell Comb with Applied Gold Ornament, French.....	Lent by Mr. Moyer Fleisher. Given by Mrs. John Harrison. Estate of Mrs. Amos Leland.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry ..	10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	10
The Great Seals of England.....	25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery ..	50
Art Primer No. 5, Tin Enameled Pottery.....	50
Art Primer No. 6, Salt Glazed Stoneware.....	50
Art Primer No. 9, Hard Paste Porcelain.....	50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

OCTOBER, 1915

THIRTEENTH YEAR

Number 52

THE McILHENNY COLLECTION OF GOTHIC CHEST FRONTS

Mr. John D. McIlhenny has recently secured a series of two chests and nine carved fronts of old Gothic French and possibly English chests, ranging from the early sixteenth or late fifteenth to the seventeenth centuries. These are now on exhibition at the Museum. Three of the fronts bear dates respectively 1631, 1650, 1657. Four are considerably older and belong to the sixteenth century. The one shown in the first illustration cannot well be later than the beginning of the sixteenth century and may go back to the end of the fifteenth. The panels are of true linen-fold design, with fenestral Gothic decoration of great beauty and delicacy. Its general condition also would suggest a much earlier date than any in the collection.

The next in point of age probably is that represented in No. 2. This also shows true linen-fold paneling. In the center runs a carved piece with female and crowned male figures.

Three pieces are plainly Elizabethan in period, as shown by the elaborate ribbon or interlaced strap and rosette design, although the style also appears in France. Number 3 is a fine example of the style prevailing in the second half of the sixteenth century. Figures of a unicorn and of a boar occupy the two upper panels. Another of this group is more elaborately carved with all-over finely wrought design of closely interlaced strap and rosette work. In the third piece of the group, the same or similar design is carved on five broad bands divided by narrower plain spaces. A fine entire chest of this period, the front of which is richly carved in the same style, serves to illustrate the nature of the exhibit. Another, similar in design but of obviously later date, also is interesting as showing the early introduction of the Renaissance cherub—as well as the use of the carved moulding as a frame to the panels.

The other four fronts are of the seventeenth century. Three of them are dated, a fact which removes the possibility of a doubt, but even were this not so the style of their decoration must prove them to be of much later date than those described above. For instance, while they affect to reproduce the linen-fold pattern, inspection at close range shows the paneling to be a groove and



GOTHIC CHEST

Early Sixteenth or Late Fifteenth Century, France



LINEN FOLD DESIGN

Sixteenth Century, France

reed design, which more or less simulates the original linen-fold idea of earlier times. These grooved and reeded panels are adorned in the center with bands of guilloche or rope pattern, as in No. 4, the date of which is 1631. In another, the date of which is 1650, the center of the chest is a band with rosette and broad interlaced strap-work. In a third, the central band is of carved work that recalls window carvings of Gothic stone-work; while the fourth shows a central band of interlaced and elaborate strap-work, besides intersecting bands of guilloche work separating the grooved and reed paneling.

The linen-fold patterns were largely used toward the end of the "perpendicular" style, which was characteristic of English domestic architecture in the fifteenth century. To this period, says Hayden ("Chats on Old Furniture," p. 63, ed. 1909), belongs the superb wood-work of the famous choir stalls of Henry VII's Chapel in Westminster Abbey. The same author (p. 60) reproduces a bench of oak, French, about 1500, with locker coffer seat, in panels of linen-fold for sole decoration; and a French carved oak coffer of the second half of the sixteenth century decorated in interlaced strap-work and rosette in the style of our chest No. 3 and the other numbers of that group in the McIlhenny collection define the period as that accorded to the latter.

The early Tudor mansions retain the formal pattern of mouldings, with panelings of linen-fold which survived from the fifteenth century. These are superseded by the strap-work of the Elizabethan period as appears in the French carved walnut door showing ribbon work now in the Victoria and Albert Museum. This dates from the latter part of the sixteenth century and is decorated with guilloche and interlaced strap or ribbon work.

The McIlhenny collection is a most interesting one and its details afford students of Gothic industrial art much food for study. It is said to have been purchased in Brittany.

If, broadly speaking, the history of furniture may be said to be that of civilization, the history of the chest may be said to be the history of furniture. While it belongs to every epoch and plays a part in the equipment of the ancient civilizations, the period of its highest dominance was the middle ages. The old Roman name of "arca" survived in Western Europe in one of the names used to designate the chest—English "ark;" French, "arche;" but the chest also went in France by the name of "bahut," "met" and "huche"—English "hutch"—and the latter name served to designate the artisans cabinet-makers who carved and built these chests as "hutchers" (English) or "huchier" (French). Originally the "bahut" was a wicker coffer covered over with hide and used when traveling. It was distinguished from the "coffre" or chest proper, which being of strong wood was heavier. Their chests followed the lords everywhere through the continual displacements of feudal times. In these were carried bedding as well as clothes and other personal paraphernalia. And when at rest, they became seats or even beds. In time, when raised on four feet and left open in front, they became a dresser. The chest also formed the basis of the marriage chest and of the cabinet as well as of the sideboard and the wardrobe. With a canopy, it took its place in the seigneurial hall and the lord and lady of the manor there received their guests. Here also the lord dispensed justice and in the latter function, as part of the judicial equipment,



INTERLACED STRAP AND ROSETTE DESIGN
Elizabethan, 1558-1603



REED AND GROOVE DESIGN WITH GUILLOCHE
Seventeenth Century (1631). Northern France

the bench to this day in the English language has survived, preserved in the feudal dignity of the early tribunal.

Within the recesses of the coffer-bench—in French “*banc*,” Italian “*banco*”—the money-changers kept their money. And this custom, as well as the part played by the *arche* bench in early financial life, is to this day embodied in the bank, French “*banque*,” Italian “*banca*”—hence the “*banker*,” who from the money-lender and money-changer who kept his treasure in his “*arche-banc*,” has become the ruling power of the world. (Havard. *Dict. de l'Ameublement et de la Decoration*. Articles, “*Banc*,” “*Bahut*,” “*Coffre*,” “*Huche*,” etc. See also Viollet-le-Duc. *Dict. du Mobilier Français*).

The oldest specimens of chests extant, dating of the thirteenth century, are rough boxes. The joiners' work is poor and the decoration is formed of admirably wrought iron panels of rich spiral design. The surface of the wood is dissimulated beneath a covering of skin or of painted linen now destroyed. Churches in England, France and Germany still preserve these relics of ecclesiastical furniture. In the fourteenth century, in those countries carving replaced this iron plating. Carved figures of warriors and panelings are seen, of which ornate Gothic windows furnish the design. In time, with increased elaboration, armorial bearings appear. Very different are the Italian *cassoni* of the period in which are used gilt and gesso or other plaster combinations, and to adorn which the best painters are employed, although Italy produced also carved wooden chests.

The close relations between Italy and France under Charles VIII introduced the style of the Italian Renaissance artists into western Europe, notably on the Loire, where Charles established skilled Italian artists. Also at Château Gaillon several skilled artists went to work carving delicate traceries of arabesques that seemed copied from the marble tombs of Tuscany and Lombardy. The chests of that epoch in Normandy and Touraine are marvels of taste with their delicate efflorescences.

In France, the heyday of the chest expired about the end of the sixteenth century with the development of furniture; but it survived in the provinces; and in England its reign was prolonged.

S. Y. S.



THE COMING TAPESTRY EXHIBITION

Tapestries are a fascinating form of art. Their large scale makes them easy to appreciate even from a little distance, and their story interest attracts many who care not at all for abstract pictures. Especially do they appeal, on account of their extraordinarily beautiful texture, to lovers of Oriental rugs. So that the exhibition of tapestries to be held in the Pennsylvania Museum for two weeks beginning Monday, October 25th, will be an important feature of the artistic life of Philadelphia this autumn. There will be shown more than forty immense picture cloths, some owned in Philadelphia, the rest

borrowed for the occasion from New York. All periods and all countries will be represented—Gothic, Renaissance, Baroque, Rococo and Classic, Flemish, French, Italian and Spanish, as well as ancient Coptic and Peruvian, and modern Chinese, Japanese, and American.

A Gothic tapestry to be exhibited, subject, "Bathsheba at the Bath," is ten feet eight inches high, by thirteen feet six inches wide, and compares favorably with the best in the famous Royal Spanish collection, acquired by the kings of Spain when Brussels, where the tapestry was woven, at the beginning of the sixteenth century, was under Spanish dominion. Indeed, of one piece in the Royal Spanish collection, this tapestry is an almost exact duplicate, the principal difference being that the Spanish one has a Latin caption in the top border, telling the story. The caption reads as follows:

Bersabee. corpus. lavit.

Quam. ex. adverso. vidit. David.

Pro. illa. suos. destinavit.

which means that David no sooner saw Bathsheba, than he was struck by her beauty and sent for her.

This tapestry is an example of the extreme modesty with which Gothic tapestries treat episodes that from Renaissance or later looms would emerge immodest. We all know how Giulio Romano or François Boucher would have pictured "Bathsheba at the Bath." But here we see her daintily laving her fingers without a suggestion of nudity above the wrist, and not at all décolleté, as compared with the evening costumes of ladies of today.

The decorative details of the tapestry are unusually important, especially the Gothic architecture of the fountain, and of the pavilion in the upper right corner of the tapestry, at the entrance of which stands King David, sceptre in hand, looking admiringly at Bathsheba. The fine linen towel carried by Bathsheba's maid has a macramé fringe and apparently a lace border. The costumes are exquisitely rich, and the border of the tapestry is a most delightful composition of leaves and fruit. In the general plan of the tapestry the influence of the Renaissance begins to appear in the opening up of the landscape to the rear, but in weave and texture the tapestry is wholly and delightfully Gothic, and one of the most perfect accomplishments of the Golden Age of Tapestry.

This is a prize that would make any museum a tapestry museum, and attract the attention of lovers of art to any city. There is also a "Bathsheba at the Bath" in the Brussels Museum, which came from the Somzée collection in 1901, woven from the same design, but greatly and gracefully extended on the right and on the left. In the Cluny Museum there is a set of ten David tapestries, one of which pictures Bathsheba at the Bath, all much higher and larger than that described above, and enriched with gold.

Another tapestry to be shown, the Renaissance "Prophets and Kings," eleven feet eight by fifteen feet two, also pictures a Bible story. What this story is, the Latin caption in the top border makes clear. It is verse 10 of chapter 22 of I Kings, and in the English version reads: "And Ahab the king of Israel, and Jehoshaphat the king of Judah, sat each on his throne, having put on their robes; and all the prophets prophesied before them." The two

crowned and sceptred kings are seated on the right of the tapestry, the identity of Ahab being marked by the letters ACHAP that appear on his right sleeve, while the letters IOSAPHAT appear on the border of Jehoshaphat's mantle, draping his left knee. The prophet in the foreground, whose left hand grasps a huge trident, is Zedekiah with the letters GEDKIA upon his hat, while just behind him stands Micaiah, with MIICH on the bottom border of his robe. In the center of the scene, between prophets and kings, but a little in the background, with her name upon her gown, stands Ahab's beautiful wife, whose wickedness has made Jezebel a word to shudder at.

Zedekiah and the rest of the four hundred prophets prophesied as Ahab wished. Micaiah opposed him and was sent to prison. But Micaiah's prophecy came true, and Ahab was killed in battle against the king of Syria. The city that backgrounds the scene is Samaria.

This tapestry is one of a set of four from the famous Somzée collection that was sold in Brussels in 1901. It was woven in Brussels in the third quarter of the sixteenth century, and has the Brussels mark, two B's on each side of a shield, woven into the bottom selvage. The weaver's monogram, that has suffered at the hands of time and of the repairer, was originally formed of the letters CR.

These and the other tapestries to be shown at the coming exhibition, will be fully described, and many of them illustrated, in a special handbook and catalogue prepared for the purpose by Mr. George Leland Hunter, author of the standard work, "Tapestries, their Origin, History and Renaissance," who is organizing and arranging the exhibition for the Museum.

The catalogue will be on sale at the Museum on and after October 25th, or may be obtained by applying to the Secretary of the Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia. Price 25 cents.

During the course of the exhibition, Mr. Hunter will give free lecture promenades on tapestries, developing in a way easy to understand, their texture interest as well as their picture and story interest, to art and architectural societies and others. These lecture promenades will be by appointment only, and appointments can be made before October 25th by mail or telephone to the Director of the Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia.



RECENT ACCESSIONS

Among the recent purchases for the Museum are two Chinese glazed ridge tiles, or finials, of the Ming Dynasty, measuring twelve and a half and thirteen and a half inches respectively. These make an interesting addition to the Museum's collection of tiles, which is quite extensive and varied.

A Spanish water jar, or fountain, of the eighteenth century is an unusual example of old Granada maiolica, decorated with bold floral and bird designs.



GLASS FLASKS IN VARIOUS COLORS
By Henry William Stiegl, 1765-1774



MAIOLICA JAR, OR CISTERN
Eighteenth Century. Granada, Spain

in blue, and possessing four handles connected by rope-like festoons in green enamel.

Two Chinese cameo-carved glass vases, of the Ch'ien-lung period, are valuable additions to the glass collection. One is decorated with relief designs in blue on a milk-white ground, while the second example is carved through a layer of red glass. These vases measure seven inches in height.

To the Frishmuth Antiquarian Collection has been added a series of old nautical instruments, consisting of telescope, log, reflecting circle, quadrant sextant, compass, etc.

There are probably no more important examples of old Rouen faience in this country than a pair of albarelli, or drug jars, lately acquired by the Museum. These jars measure over twelve inches in height, being larger than the usual pieces of this form. They are covered with a heavy coating of white tin enamel and beautified with bands of elaborately painted patterns in what are known as the "Lambrequins" and "Broderie" styles, that is to say arabesque and conventional designs suggested by the embroidered hangings of the period. At first the designs of Rouen faience were painted in blue on the white ground, but later a peculiar red was introduced in addition, and at a still more recent period polychrome painting came into vogue. The decorative patterns were painted *on the unbaked enamel*, a style of treatment which the French call *peinture sur email cru*, the result of which was that the colors were fused with the enamel, becoming incorporated with them, and presenting the appearance of underglaze painting. There cannot be such a thing as decoration under the glaze, however, when tin enamel is used, as the latter is entirely opaque and would entirely obscure anything over which it should be applied. The inglaze treatment, therefore, most nearly approaches underglaze decoration. The later French tin enamel factories made wares which were ornamented *over* the glaze, that is to say painted *on the fired enamel*. The two albarelli, here shown, are painted in blue and red and are of the first half of the eighteenth century.

In pottery the lustered faience of Spain, known as Hispano-Moresque ware, is considered to be the highest achievement of the potter's art, as Chinese porcelain is the acme of the art in vitrified wares. The Museum has acquired a fine example of the former, which illustrates the best epoch of luster painting. It is a plaque, eighteen inches in diameter, and belongs to the sixteenth century. The decoration consists of embossed godroons diagonally disposed around the marly and painted in luster in two patterns, known as the wheel and the arabesque, arranged alternately. In the center is a raised boss which is ornamented in luster with the figure of a wolf (?), surrounding which are bands of wheel and leaf patterns. The luster, obtained from gold, is remarkably brilliant, of a yellowish brown, which changes, when viewed from different angles, to a beautiful golden, rose, lilac, blue and madreperla, with touches of green, surpassing in prismatic qualities the iridescence of a soap bubble. The white tin enamel and the luster reveal a Saracenic origin, but the painted pattern shows the influence of the Spanish potters, who, in the sixteenth century, were gradually drifting away from the Moorish methods and introducing a Spanish style. In the fourteenth century, the Hispano-Moresque ware was purely Moorish, while in the fifteenth the Arabic treatment was combined with Spanish



TIN ENAMELED ALBARELLI
Early Eighteenth Century. Rouen, France



HISPANO-MORESQUE PLAQUE
Sixteenth Century. Decorated in Luster

elements in the introduction of mock-Arabic and Christian inscriptions, coats of arms and other motives. Throughout the fifteenth and sixteenth centuries the quality of the luster had greatly improved, but the decadence commenced in the seventeenth, and in the following century the *cangeant* luster was superseded by a coppery and tinselly luster and the tin enamel gave place to a



CARVED AND GILDED ARM CHAIR
Empire Period, French

cheaper glaze, in which lead largely took the place of the more expensive tin. The plaque which the Museum has secured fills a gap in the series of Hispano-Moresque pieces and forms a connecting link between the examples of the fifteenth and seventeenth centuries.

A pair of French chairs of carved and gilded wood have been secured for

the Empire alcove of the furniture room. The backs and front frames of the seats are covered with relief ornamentation in different patterns. The fronts of the arms are modeled in the semblance of animals' heads and are extended to form legs which terminate in lions' paws, the intermediate parts being carved with acanthus-leaf and fluted bands. These chairs are good examples of the massive furniture of the early nineteenth century, which became popular in France after the Egyptian campaigns of Napoleon I.

E. A. B.



NOTES

The death of Mr. John Thompson Morris, which occurred on August 15, 1915, has removed from the Board of Trustees of the Pennsylvania Museum and School of Industrial Art one of its oldest and most active members. Mr. Morris became a trustee of the Institution in 1892 and served continuously until his death—a period of twenty-three years. From 1897 to 1904 he was one of the vice-presidents of the corporation, but it was as a member of the Museum Committee that he found his most congenial field in the work of the Institution. He was always a liberal patron of the Museum and the School and his gifts exceed in importance and value those of any other individual. Possessing rare judgment and gifted with unerring taste, he was largely instrumental in shaping the policy of the Museum, while his advice and approval were always sought by his associates on the Museum Committee in the selection and purchase of objects of art.



* * *

EXHIBITION OF TILES.—Beginning October 4th, the collection of roofing, paving and wall tiles belonging to the Museum will be exhibited in the Rotunda until further notice. Many of these tiles, now gathered together for the first time, have hitherto been scattered through the building in the exhibits of various countries and others have been stored away because of the lack of space to display them. The Museum's exhibit has been temporarily augmented (for October) by loans of rare examples from other collections.

The exhibition includes characteristic examples from Babylonia, Egypt, Rome, Persia, India, China, Japan, Turkey, Spain, Mexico, Italy, Holland, England, Belgium, Germany, Russia and the United States, covering a period beginning some centuries previous to the Christian Era, down to the end of the nineteenth.

Of special importance is the series of maiolica tiles of the seventeenth and eighteenth centuries, made in Mexico under Spanish influence, being probably the largest and most representative collection of the kind in existence. The Saracenic and Persian tiles and architectural panels, dating from the thirteenth century and later, are also of surpassing interest, and among more modern

productions the Spanish and Russian tile panels, which were first exhibited at the Centennial Exhibition in 1876, are noteworthy.

An illustrated and descriptive catalogue has been printed, which may be purchased at the Museum, or will be mailed to any address on receipt of 20 cents. Application should be made to the Secretary, Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia.

* * *

SCHOOL NOTES.—The sessions of the School opened on September 20th, one week earlier than hitherto, which will permit the closing of the classes at the end of the year proportionately earlier, thus avoiding the extreme heat usually obtaining in June, and enabling many persons to attend the annual exhibit and commencement exercises, who leave the city at the beginning of that month.

During the summer Mr. Stratton, Mr. Ege, Mr. Sirock, and Mr. Andrade visited the expositions at San Francisco and San Diego, to study the educational exhibits sent from the schools of the two Americas. The comparison was most favorable to the work of the pupils of this institution, which was shown to be particularly strong in design, interior decoration, modeling and the crafts.

The new class in Printing and Typographical Design will open October 4th. This is the first class, organized in this city, devoted to the principles involved in producing excellence in printing, and its progress will be watched with interest. Mr. Otto Frederick Ege will be instructor in charge, and will have the advice and assistance of such practical men as Mr. Edward Stern and Mr. Maurice Weyl, of the Edward Stern Company, Mr. E. Lawrence Fell of the Franklin Printing Company and Mr. Byron W. Isfort of the Curtis Publishing Company. These men and others are encouraging apprentices, compositors and pressmen to attend this class, and in several instances giving financial assistance to them.

The programme of the Evening Interior Decoration Class has been re-adjusted to meet the needs of furniture salesmen and decorators. One evening of each week will be devoted to the discussion of the principles of interior design, use of color, the evolution of period furniture, and the present day use of these periods. The other evenings will be devoted to the practice of designing interiors. The discussions will be illustrated by numerous photographs taken during the past summer by Mr. Edward Warwick, who will have charge of the class.

The class enrollment of the July Summer Session included representative teachers of drawing, and supervisors of Art from several states. The increased enrollment and the results obtained were most gratifying.

It is hoped the effective work done by Miss Lea and her Committee in connection with the League House for the girl students of the School will soon be supplemented by a similar organization for the young men. There is always difficulty in finding good boarding, and this year it has been particularly hard to secure proper accommodations. The League House stands as a beacon in a wide sea of waste places.

Mr. John Sinnock, a member of the School faculty, is at present working on a series of sgraffito panels and three mural decorations for the new Rosemont School. The subjects of the decorations deal with incidents in American colonization.

The plans for a comprehensive poster and advertising display, proposed by Mr. Carol Aronovici last spring have now taken definite form. It has been decided to hold the exhibition and lectures in the School the latter part of November. A local committee of representative men is now formulating the preliminary plans and expects to co-operate with a national committee that will be organized shortly.

The two cases of pottery in the Exhibition Room at the School, one containing salt glaze stoneware the other sgraffito pottery, have attracted no little attention among visitors and prospective students. The exhibit in Washington has been of interest to many who came later to see the School and inquire about the courses. The kiln containing the sgraffito pottery made by Leon Corson this summer is about to be closed up and fired. This work has been beautifully illustrated and described in a recent number of *Good Furniture*. A duplex porcelain pebble mill for grinding glazes has been purchased and is about to be installed. This is operated by an attached motor and will grind glazes in quantity without attention and at a very small cost per hour. A great number of color experiments have been made to be used in connection with the pottery made by Mr. Corson. These colors are unusual and interesting.



ACCESSIONS

July—September, 1915

CLASS	OBJECT	HOW ACQUIRED
Carvings	Horn Comb, Elaborately Carved.....	Lent by Mrs. Milne Ramsey.
Ceramics	Large Porcelain Vase, Imitation of Sèvres.....	} Bequest of Mr. Francis T. S. Darley. Given by Mrs. Frederick T. Mason. By Purchase.
	Stoneware Urn, Wedgwood, English, 1886.....	
	Porcelain Vase, French, c. 1830.....	
	2 Albarelli, Faience, Rouen, France, c. 1740.....	
	Maiolica Plaque, Valencia, Spain, Sixteenth Century.....	
Furniture	Carved Walnut Chair, Florentine.....	Bequest of Mr. Francis T. S. Darley.
	Collection of 9 Gothic Chest Fronts, English, Sixteenth and Seventeenth Centuries.....	Lent by Mr. John D. McIlhenny.
	Spinning-Wheel, American, Early Nineteenth Century.....	} Given by Mrs. Frederick T. Mason.
	Wooden Clock with Brass Mounts, by John Taylor, London, England.....	
Metalwork	10 Pieces of Pewter, American, Early Nineteenth Century.....	By Purchase.
Paintings	Landscape, by Carl Milner.....	Lent by the Commissioners of Fairmount Park.
Silver	Pie-Server, Sheffield Plate, English, Eighteenth Century.....	Lent by Mrs. Edwin A. Barber.
Textiles	2 Coats and 3 Waistcoats, French, Louis XVI Style..	Lent by Mrs. Milne Ramsey.
	8 Dolls.....	Lent by Miss Mary E. Sinnott.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly **BULLETIN** of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry ..	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (**here insert a description of the property**) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

JANUARY, 1916

FOURTEENTH YEAR

Number 53

AMERICANIZATION THROUGH ART

The "Americanization through Art" exhibition which, with the approval of the Board of Trustees of the Pennsylvania Museum, was arranged for by Mrs. Edward T. Stotesbury and a committee which she formed for the purpose, has drawn many visitors to Memorial Hall. A private view on January 19th, for which invitations were issued, brought out many of the most prominent people in the artistic and social life of the city.

The exhibition was held in connection with a conference-dinner which was given by Mr. and Mrs. Edward T. Stotesbury for the representatives of the National Americanization Committee, and these distinguished visitors were included in the invitations to the private view. Among them were such well-known names as those of Mr. and Mrs. Vincent Astor, Mr. Robert Bacon, Mr. Frank Trumbull, who is the chairman of the Americanization Committee, Felix Warburg, Clarence Gibbons, Mary Antin, and others whose names are familiar in the world of affairs or of sociology.

Mrs. Stotesbury spared no effort to make the exhibition a success. She called to her assistance Miss Emily Sartain, of the School of Design for Women, Mrs. Cornelius Stevenson, Mr. John F. Lewis, president of the Academy of Fine Arts, Dr. Edwin AtLee Barber, Mr. Samuel S. Fleisher, director of the Graphic Sketch Club, Mr. John Albert Myers and Mr. Howard Fremont Stratton of the School of Industrial Art. Under their management the exhibition, entered upon with certain doubts as to the result, owing to the limits imposed by the conditions of eligibility, grew in size and importance until it became a memorable display of the work of artists of foreign birth or parentage.

The thought of attempting such an exhibition was suggested to a member of the committee by Mrs. Harry Payne Whitney's exhibit in New York, which was connected with Mrs. Vincent Astor's first dinner conference in October. That was a competitive exhibition for which Mrs. Whitney offered prizes amounting in the aggregate to \$1,100 for the best works representing the immigrant in art. It was the wish of the National Committee on Americanization that Mrs. Whitney's collection should be sent around the country in connection with such meetings in the large centers where an effort at Americanization was being developed.

It seemed to the committee that in Pennsylvania—where the art life of the people, through splendid training schools, had been yielding such superb fruit—it might be worth while to gather together the work of these foreign-born artists and to show that the inspiration received was not altogether one-sided, and that many of these sons and daughters of foreign climes had brought with them rich natural gifts that only needed the opportunity to grow into an element of beauty that is enriching our American art life.

The result has been amazing, even to those who evolved the thought. The committee was quite unprepared for the wealth of excellent work that was submitted in answer to the invitations sent out. The number of screens originally ordered had to be doubled and more, before hanging space could be secured for all that was worthy of acceptance by a discriminating hanging committee, and the local exhibition, in point of number, if in nothing else, quite outgrew that which had suggested it. Mrs. Whitney's exhibit of seventy-three pieces became but a part of a notable exhibition of three hundred and twenty-four numbers, not including the exhibit of crafts.

This response has been most gratifying to the committee, whose members fully appreciate the warm cordiality with which the artists invited to exhibit have met them and endeavored to make the event the success it has proved to be.

Messrs. Polasek, Donato, Laessle, Portnoff, de' Nesti, Bilotti, and many other sculptors, not the least of whom is Maraffi, who besides exhibiting a charming Mother and Child, has an excellent portrait bust of Mr. Edward T. Stotesbury, which, with Polasek's wonderful bronze bust of J. Pierpont Morgan, attract much attention, are represented. In painting, canvasses by Seyffert, Raditz, Susan, Schofield, Wagner, Rittenberg, Sartain, Miss Emily Sartain, and many others do credit to the city.

Prizes amounting to \$2,200 have been offered by Mrs. Stotesbury, vice-chairman of the National Americanization Committee, to be divided among the classes represented as follows:

Oil Painting.....	\$500
Water Color Painting.....	500
Sculpture.....	500
Crafts.....	500
Illustration.....	200

These will be awarded toward the close of the exhibition in one or two prizes, as in the opinion of the jury of award may be deemed wise. A prize also will be offered for etching, if in the opinion of the jury the exhibits are deemed worthy.

The jury of award appointed by the committee are:

Miss Cecelia Beaux
George Walter Dawson
Charles Grafly
Edgar V. Seeler
Jessie Wilcox Smith

Preliminary to the exhibition, a competition was thrown open to students of the Academy of Fine Arts, the Pennsylvania School of Industrial Art and the Graphic Sketch Club, for the best poster, to be used for the meeting of the National Americanization Committee in this city and the "Americanization through Art" exhibition during the month when it would be open to the public. A great number of most admirable posters were received, a large majority of which showed talent. The first prize of one hundred dollars was awarded by the committee, of course in ignorance of the name or school of the competitors, to Mr. John W. Butler of the Graphic Sketch Club, as best expressing the thought of Mrs. Stotesbury's committee in getting up the exhibition.

Mr. Harry Tedlie, of the Graphic Sketch Club, was awarded the second prize of twenty-five dollars.

The Hanging Committee (Miss Sartain, Mr. John F. Lewis, and Mr. Samuel S. Fleisher) have done their work in a masterly way. The grouping of pictures on the screen presents to the eye a most artistic effect. Each screen has been filled with a view to harmony, and there is hardly a discordant note in the numerous combinations.

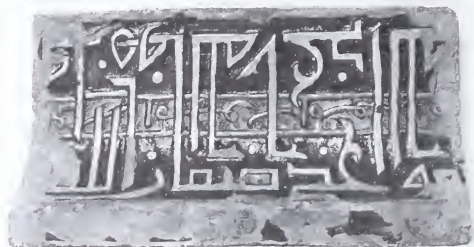
An illustrated catalogue will remain as a lasting memento of an event which long will be remembered among the art lovers and the sociologists of this city. The exhibition is a serious one and one that must be a memorable one to all who attended it. Not only is it composed of the selected pieces from each atelier, making a peculiarly fine display of art, but sociologically it is of great value.



SPECIAL EXHIBITIONS

Since the publication of the October number of the BULLETIN two special exhibitions have been held in the Museum. During the month of October the Museum's collection of tiles of various countries and periods, increased by numerous temporary loans, were placed on exhibition in the rotunda and attracted much attention. Many of the specimens have long been in storage for lack of space and were shown for the first time. The exhibition included examples of Egyptian wall frescoes, Roman floor mosaics and bricks, Saracenic and Persian panels, and tiles from India, China, Turkey, Spain, Mexico, Italy, Holland, Switzerland, England, Belgium, Germany, Russia and America. An illustrated descriptive catalogue of the exhibition was printed for the use of visitors.

The large tiles from the nearer East, in the John T. Morris collection, which filled one case, formed the principal center of attraction. Among these is an architectural panel, measuring 8 by 14½ inches, covered with a white stanniferous enamel decorated with part of a bold cufic inscription in relief, outlined with brown on a ground of deep blue, through the center of which runs a narrow band of pale green enamel containing an embossed inscription



1. TIN ENAMELED TILE PANEL
India, Seventeenth Century



2. TIN ENAMELED FRIEZE TILE
Saracenic, Thirteenth Century



3. TIN ENAMELED CORNER TILE
Samarkand, Sixteenth Century



4. GLASS GLAZED MOSAIC DESIGN
Kashi Work
Persia, Sixteenth Century

in turquoise blue. The design is heightened with touches of red and yellow color. This example was thought to be Persian, but it is now believed to be East Indian, of the sixteenth or seventeenth century (No. 1).

Another distinguished specimen is a corner tile from a frieze, whose dimensions are $13\frac{1}{2}$ by 14 inches. It is also embellished in relief with a portion of an inscription, the characters being enameled in deep blue, surrounded by a luster ground with bird and floral designs reserved in the white tin enameled ground. It shows Saracenic influence and is attributed to Persia and to the thirteenth century (No. 2).

A rare architectural corner tile, $6\frac{1}{2}$ by $8\frac{1}{2}$ inches, with a deeply recessed pattern, covered with black, white and light green enamel, previously classed



5. TIN ENAMELED TILE
Seventeenth Century

with Persian tiles, has been definitely identified as from Samarkand in central Asia, and belongs to the sixteenth century (No. 3).

Of a somewhat similar character is a 10-inch square tile with raised characters in dark blue on an arabesque ground of luster. The framework at two sides is decorated in relief in pale turquoise green on a luster ground. It came from the mosque of Kashan and is attributed to the thirteenth century.

Of an entirely different nature is a design from the Blue Mosque of Tabriz, Persia, dating from the sixteenth century. Instead of being painted in luster on a white tin enameled ground, the decoration is formed of thin sheets of glass of various colors—black, turquoise blue and brownish yellow—cut into shape and applied to a flat surface of lime mortar in the manner of mosaic work, and



6. TIN ENAMELED STOVE TILE
Hamburg, Germany, Seventeenth Century



7. TIN ENAMELED STOVE TILE
Hamburg, Germany, Eighteenth Century



8. SLIP DECORATED TILE
Niederrhein, Germany, 1794



9. SLIP DECORATED TILE
Niederrhein, Germany, 1794

known as Kashi work. In the black field of the design is an inscription inlaid in white glass. This style of treatment is found in Persia and certain parts of India (No. 4).

A fine example, of the seventeenth century, measuring 10 by 10 inches, of the Rhodian style, but probably made at Ayyub, a suburb of Stamboul, is a tile, in which the tulip and carnation, so characteristic of the art of the nearer East, are conspicuous. Prominent among the bright colors beneath the transparent glass glaze is a scaling-wax red in raised paste which is a feature of both the Rhodian and Turkish pottery. One corner has been cut off to permit the tile to be used in the lower section of a panel in which the tiles are set in lozenge form (No. 5).

The German stove tiles of the Bloomfield Moore collection include an interesting example of stanniferous enamel procured from the Hamburg Museum. It measures 7 by $7\frac{3}{4}$ inches and in design shows the influence of the nearer East. The decoration in white is in relief, on a ground of dark blue. Such tiles were produced both at Hamburg and Lüneburg, Germany, and are of the seventeenth century (No. 6).

A series of large stove tiles measuring about 11 by $12\frac{1}{2}$ inches, are decorated with painted figure scenes in blue on a white tin enameled surface. They are from Hamburg and belong to the middle of the eighteenth century. The one here shown represents a woman seated in a garden surrounded by amorini (No. 7).

Two slip-decorated tiles with sgraffito designs, made by a peasant potter of Niederrhein, Germany, are of especial interest as examples of that class of pottery from which the Pennsylvania-German craftsmen drew their inspiration for the homely but decorative ware which was made extensively in Montgomery and Bucks counties through the eighteenth century. They are $7\frac{3}{4}$ inches square, of common red clay, covered on the upper surface with white slip touched with green, through which the outlines and inscriptions, in German dialect, have been scratched. They bear the date 1794. Their close relation to the Pennsylvania pottery, of which the Museum possesses the finest collection in existence, will be apparent to the most casual observer (Nos. 8 and 9).

A feature of the collection is the extensive group of Mexican maiolica tiles, probably the largest in existence, which illustrates adequately the various decorative styles produced at Puebla under Spanish influence from 1650 to 1850.

A loan exhibition of tapestries, assembled and arranged by Mr. George Leland Hunter of New York, was open to the public from October 25th to November 7th. A descriptive catalogue, illustrated with engravings of many of the most noteworthy examples, was issued for the occasion, and was in such great demand that a second edition was printed. The collection consisted of eighty-five numbers, the majority of which were brought from New York, but many of the most important were contributed by local collectors. Lecture promenades, by special appointment, were arranged by Mr. Hunter, who conducted visitors through the galleries, explaining the history and artistic significance of the tapestries. To accommodate all of the schools and societies which made application it was necessary to arrange three and four "walk talks" each day, the number in attendance varying from fifty persons to one thousand. At the opening of the exhibition, on October 25th, a private view of the tapes-



TAPESTRY EXHIBITION—ONE END OF THE TEXTILE ROOM



TAPESTRY EXHIBITION—A CORNER OF THE EAST GALLERY

tries was given to invited guests, on which occasion the Associate Committee of Women to the Board of Trustees acted as hostesses at a reception and tea, when over seven hundred of Philadelphia's most prominent citizens were in attendance. The exhibition is believed to have been the most important of the kind ever held in this country.



NOTES

EXHIBITIONS.—Several special exhibitions at the Museum are being planned for the winter and spring.

* * *

COVER DESIGN.—The cover design for this number of the BULLETIN has been drawn by Dorothea S. Dallett, a student of the School.

* * *

ADVERTISING CARDS.—A contract has been entered into for the advertising of the Museum during 1916 by cards, to be placed in the street cars of the city, which will be specially designed by pupils of the School.

* * *

NEW CASES.—Twelve new table cases have been purchased for showing small objects, in connection with the special exhibitions which are being arranged.

* * *

SCHOOL NEWS.—Mrs. Frederic W. W. Graham presented to the School a replica of the hanging candelabra which Albrecht Durer made and presented to his wife; Mr. William S. Button, a New England wool-spinning wheel, a pair of snow shoes and a number of prints and pamphlets; Mr. E. H. Thompson, a collection of Yucatan butterflies.

The Principal of the Psychean School has again offered two scholarships to pupils here. These have been awarded to Miss Vera S. Bashelier and Mr. Leon William Corson.

The Evening Costume class has grown from a registration of seven pupils for the entire last season, to twenty-two at the end of the first month this year, and now forms an independent course. The work has been placed in charge of Mr. W. Gordon Thayer, a graduate, and he will develop the pageantry feature in the historic costume study. The limited time of this class (only six hours a week) reduces the result in bulk, but as almost all the members are practical dressmakers, the direct application of the instruction is insured. In both the day and evening classes a costume is required to be designed and made by each student, and becomes the property of the School. This season, the periods will be limited to the Florentine and Venetian renaissance, with a small number of Egyptian dresses.

There was an enrolment of twenty-eight students during the first month in the new evening class in "Principles of Interior Decoration." The method of instruction interests a larger number than have ever been attracted before with the regular course in Interior Decoration.

The extension of the Saturday morning Normal Class to a two year's certificate course induced twenty teachers to return this year. The better accommodation for the class in jewelry and silver work has filled it to its capacity.

The work of Mr. Yellin which was included in the School display at Washington, was sent to the Craft exhibition at the Chicago Art Institute, and the trustees of that institution have decided to buy some samples to remain in the Museum's permanent collection as the best work in iron of any American craftsman. The Federation of Arts, under whose auspices the exhibit was held, has requested, and secured, another collection from the School to send to Texas and other Southern States, on a circuit covering the greater part of a year.

The Alumni Association has forwarded exhibits of School work to the West Chester Normal School for the County Institute, and another representative exhibit was sent to Chisholm, Minnesota. Requests for exhibits have been received from Upper Darby, Pa., and from Houston, Texas, for craft work. The latter request has been forwarded through the American Federation of Arts.

Miss Ellen Matlock presented several parts of costumes of 1855; Mr. Abbot McClure, a wrought iron door hinge of the seventeenth century, from an old Dutch house at Shirley, New York; Miss Otilie Bachmann, a quantity of velvets, silks, and satins, for use in the Costume Class.

An exhibition of School work, held at the Lincoln Building, Broad Street and South Penn Square, was opened Monday, November 15th, and continued for two weeks. The collection was formed upon the nucleus of that shown at the new National Museum, Washington, from May to September, the chief additions being the stoneware and sgraffito pottery, to the development of which much effort has been given. The place for exhibition was secured by Mr. McIlhenney, and the display was arranged by Mr. Scott, Mr. Ege, and other officers and members of the Alumni Association, who also had charge of the room during the hours it was open to the public, and made daily written reports, which contained many items of interest. The attendance was very satisfactory. Approval was evoked by the industrial character of the art, and its manifestation in practical forms. Many would-be purchasers of objects were disappointed to find nothing for sale.

The first prize of \$50.00 in decorative art, at the Twelfth Annual Competitive Exhibit for Art Students, held at the Wanamaker display, was won by Conrad Dickel and Miss Margaret Ayer won a \$10.00 prize. There were six hundred entries in this competition. In the contest for the poster for the Board of Managers of the Northern Home, Earl J. Taylor was the successful competitor. Among one hundred competitors, Robert Baur was again this season the successful prize winner for the poster advertising the Philadelphia automobile show. Out of the whole number of designs submitted three were

selected by the committee for final judgment for the prize, and both the first and second choice were by Baur. The third selection was also by one of our pupils, Louis Ewald. An additional prize of \$10.00 has been offered for the best design advertising the entertainment to be given under the auspices of the Associate Committee of Women at the Bellevue-Stratford, Thursday, January 13, 1916.

Eighty per cent of the students in the fourth year Normal Class are now gaining valuable experience in teaching and supervising the art instruction in suburban schools, one or more days each week. The class room results are submitted for criticisms and directions for developments. Several most favorable reports have been received from school districts where this method is being tried, and indications point to a continuance of the plan.

February 22, 1916, has been definitely chosen as the date for the masque to be presented by the combined art organizations of Philadelphia, at the Academy of Music, in which this School will have to sustain its part. The theme of the masque is Greek, and it is planned to produce a more consistent and complete whole than was displayed last year, with the widely divergent periods chosen by the different organizations.

Mr. Vanderlip, the president of the new Minneapolis Museum of Art, paid a visit to the School during the Thanksgiving holidays, and was accompanied by Mrs. Vanderlip, who, with her brother, is about to present that city with a complete art school building, and they will return here the first of February to inspect carefully the plan and methods of this Department, which they wish to take as their model.

Mrs. James Mifflin has presented to the Alumni Library seven richly illustrated books of travel; Miss Trotter has donated to the School an Italian marble pedestal, and statue of "Rebecca at the Well"; Mr. Jerome L. Ferris and his sister, Mrs. Smith, four casts of heads, a death mask and hand of Fortuny, with relics from his studio, and the certificate of the first share of stock of the Centennial Exhibition, which was issued to their father, Mr. Stephen J. Ferris, who was the designer of the certificate. These, with some other art objects from the Darley collection, are to be lent to the Public Art Museum, at Reading, Pennsylvania, for temporary exhibition, in furtherance of the idea of fostering the growth of such museums throughout the state.

ACCESSIONS

October—December, 1915

CLASS	OBJECT	HOW ACQUIRED
Carvings	Carved Figure, Angel with Halberd, Austrian.	Given by Mrs. James Mifflin.
Ceramics	Porcelain Vase, by Tucker & Hemphill, Philadelphia, c. 1832.	Lent by Dr. E. A. Barber. Given by Mrs. Hampton L. Carson.
	Porcelain Plate, Japan.	
	Porcelain Cup and Saucer, Toy, English, c. 1820.	Given by Miss Mary Howley.
	Porcelain Cup and Saucer, Canton, China, c. 1800.	
	Pottery Pitcher and Bowl, Staffordshire, England, c. 1830.	Given by Mrs. James Mifflin.
	2 Porcelain Vases, French.	
	2 Pottery Vases, Italian.	
	2 Pottery Souvenir Cups, by Doulton, Burslem, England, 1897.	
	6 Pieces of Pottery, Maya Indian, Chichen Itza District, Yucatan, Tenth Century.	By Purchase.
	2 Pottery Flower Pots, Pennsylvania-German, Nineteenth Century.	
Furniture	Stoneware Jug, Philadelphia, 1876.	By Purchase.
	2 Tile Panels, Cuenca Style, Seville, Spain, Seventeenth Century.	
Glass	Two Carved Wooden Chests.	Lent by Mr. John D. McIlhenny.
	Chalice, from Church in Vincennes, Indiana.	Lent by Mrs. Mary Moore Chadwick.
Goldsmith's and Silversmith's Work	Engraved Covered Glass, Germany, Eighteenth Century.	Lent by Mrs. Miles White, Jr.
	28 Gold, Silver and Gilt Fob Keys.	Lent by Mr. Moyer Fleisher.
Metalwork	Salt Cellar, Silver Plate on Copper, Sheffield, England.	By Purchase.
	2 Sugar Baskets, Silver Plate on Copper, Sheffield, England.	
	Dutch Oven, Tin, American, Nineteenth Century.	Given by Mrs. William D. Frishmuth. Given by Mrs. James Mifflin.
	2 Souvenir Cups, Enamel on Metal, English.	
	Bowl, Enamel on Brass, India, Nineteenth Century.	By Purchase.
	3 Iron Stove Plates, Pennsylvania-German, Eighteenth and Nineteenth Centuries.	
Textiles	Japanned Tin Tray, American, c. 1860.	Given by Mrs. C. Righter.
	Pewter Tankard, by F. Bassett, New York, c. 1800.	
	3 Renaissance Tapestries.	By Purchase.
	9 Dolls.	
	Doll, American, 1857.	Given by Mrs. C. Righter.
	Embroidery, Bulgarian.	
	Silk Cap, Holland, c. 1800.	By Purchase.
Miscellaneous	42 Pieces of Persian Textiles, Seventeenth and Eighteenth Centuries.	
	2 Embroidered Coats, French, Period of Louis XVI.	Given by Mrs. C. Righter.
	Painted Work Box, American, c. 1800.	
	Wax Model, Basket and Fruit.	Given by Dr. Andrew A. Cairns.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry ..	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Pottery:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

APRIL, 1916

FOURTEENTH YEAR

Number 54

CHAIRS RECENTLY PURCHASED

The Pennsylvania Museum has acquired six chairs of different periods, some of which are of considerable interest. The most important of the series, because it is such a fine specimen of its order, is a Charles II highback and very ornate chair of the pierced, wooden scroll type, usually with caned seat and back. While throughout the Stuart period chairs were made with solid wood panelled back, of the late Elizabethan pattern, from the time of the Restoration chair backs became more open, and pierced wooden scroll work came very generally into use.

The specimen here presented is remarkably well preserved. Moreover, at the center of the openwork strip forming the top of the back of the chair is a carved representation of the head of Charles II, such as frequently appeared in the industrial art of the time,—for instance, on a fine slip-decorated dish from the kiln of Thomas Toft, dating from about 1666 and exhibited in the collection of ceramics in the Pennsylvania Museum, on which the crowned head is given five times, in precisely the same general style as the carved head on the chair.

Next in interest may be mentioned a Spanish oak chair of the early seventeenth century, resembling the type sometimes called "Wainscot" chair. This is of the massive and somewhat clumsy style with heavy carved front brace-support joining the plain square legs. The back is also formed by a massive rail, carved in three square reliefs, the central feature of which is a smaller square ornament. On either side are squares filled with four small squares carved in relief. This rail forms the top of a façade, so to speak, of three Moorish arches, the light double pillars of which are turned, and rest upon another rail of plain grooved wood. With the above described exceptions, the chair is severely plain in line and ornament. A slab of wood forms the seat. In the Bolles collection, mentioned by Mr. Luke Vincent Lockwood, in his "Colonial Furniture in America," p. 22, is a child's wainscot-chair which in a ruder form recalls the arch-like back of the chair under discussion. The arch-like motive is repeated below, however, and the stiles rise above the back rail, in a manner



ENGLISH CHAIR
Charles II Period



ENGLISH CHAIR
Seventeenth Century



AMERICAN CHAIR
Hepplewhite Style
Inlaid and Carved



SPANISH CHAIR
Seventeenth Century
Carved Oak

that recalls the Italian and Flemish schools. Moreover, the specimen is crude and displays no carving. The wainscot-chair seems to have been in use throughout the seventeenth century.

Of interest to collectors of American furniture, is a Hepplewhite style American-made chair of the late eighteenth century, the light back of which is prettily inlaid with lighter wood. It is far less graceful in design and less richly delicate in execution than the English models of the shield-back style of chair in vogue at that period in the English-speaking world.

The fourth purchase is a turned chair of the seventeenth century, the seat of which stands abnormally high on its legs. It is possibly older than any of the above described pieces of furniture. Mr. Lockwood, in his monumental work, illustrates two types of turned chair which approach in a general way the Pennsylvania Museum's specimen and which he assigns to the first quarter of the seventeenth century. One is the Carver chair, the other the Brewster chair. The first type is so called from the specimen now at Pilgrim's Hall, Plymouth, said to have belonged to Governor Carver and to have formed part of the inexhaustible cargo brought over by that American Noah's Ark, the "Mayflower." While this (and other specimens of the Carver chair) presents the same turned stiles raised above the double top turned rail, as well as above the arm rails, as in our specimen, the back railing shows but three turned spindles, and none under the arm-piece, and these features seem to be characteristic of what is known as the Carver chair. As may be seen in our illustration, there are five turned spindles in our specimen, and the arms are supported by six spindles. The front legs also are thrice braced and altogether it seems to be better finished.

These considerations seem to place our turned chair rather in the category of the Brewster style of turned chair, the typical example of which, also in the Plymouth Museum (Bolles collection), shows four spindles in two rows at the back, and the same number under each arm rail, while two more tiers of spindles originally finished the sides and front beneath the seat of the chair. This specimen also is supposed to have come over in the "Mayflower" and to belong to the first quarter of the seventeenth century. But as neither of these types exactly corresponds to the above described typical specimen, although the latter embodies certain features of both, we may feel fairly sure that it is a later example, all the more so because the turning is well finished and the whole piece suggests a more carefully wrought product.

Another piece of furniture recently purchased is a very narrow refectory oak bench of the "escabeau" type, used with the long refectory tables, and very difficult to obtain, at least in this country.

A charming Sheraton chair, at the back of which is a medallion of an urn and garlands beautifully inlaid in colored woods, is also a remarkably interesting addition to the collection of English furniture of the mahogany period which is already quite rich in good examples.

S. Y. S.

SPECIAL EXHIBITION OF "FAKES AND REPRODUCTIONS"

From April 1st, a special exhibition of forgeries and imitations of art objects will be held at the Museum, continuing through the spring and summer. The exhibition includes modern counterfeits and copies of old china, glass, metal work, enamels, ivories, etc. and when possible genuine examples of similar character are shown for the purpose of comparison.

This is the first educational exhibition of the kind to be held in this country, and if we may judge from the interest which has already been manifested in



PAIR OF PORCELAIN PLATES
The First, Genuine Chinese
The Second, a Modern French Imitation

it in advance, it will attract much attention among collectors and museum officials. The collection which has been gathered together is large and varied and covers the broad field of industrial art. Among the objects shown are imitations of Chinese porcelains, Capo di Monte hard paste, Sèvres hard and soft paste in great variety, English creamware, Meissen, and other German porcelains, French stanniferous faience, Greco-Roman pottery, Tanagra figurines, Mexican (Aztec) pottery, Battersea and German enamels, German drinking glasses, pewter flagons, Hispano-Moresque ware, Persian faience, Dr. Syntax plates, English lustres and numerous other groups of objects.



LARGE EWER VASES
Modern Imitations of
Capo di Monte Porcelain



PLAQUE, OR DISH
Sèvres Porcelain, made in 1846
Decorated later Outside the Factory



SPANISH GLASS
Modern Imitations of Old Pieces



IVORIES
Modern Reproductions

An illustrated catalogue of the exhibits has been prepared, which, by pointing out the differences between genuine and fraudulent things, will enable the collector to avoid some of the pitfalls which have been prepared for him by the ubiquitous counterfeiter. It is perhaps no exaggeration to say that there is no art museum in Europe which does not contain at least a sprinkling of imitations and this is true in greater measure of the museums of the United States. Everything in the field of art is being counterfeited today and the only way to check the evil is by familiarizing the public with the characteristics of the genuine, as compared with the salient features of the false.

The pioneers among American collectors, previous to the Centennial Exhibition, brought from abroad collections of art objects which have since become famous, for the harvest was then ripe and waiting to be gathered. But even at that time the counterfeiter was plying his trade, with no fear of detection, since little attention had been paid to pastes and glazes, and forgeries were unsuspected. In consequence of lack of knowledge these early collectors unwittingly acquired many spurious examples, whose true nature was only revealed in later years. We can recall at least two important and well-known collections of pottery and porcelain, which for many years had been considered to be thoroughly authentic, but which after the death of their owners were found to contain from 25 to 50 per cent of reproductions. In these later days the tricks of the forgers have been discovered and through the present exhibition they will be exposed to such persons as are sufficiently interested in the subject.

The nature and scope of the exhibition may be illustrated by a few examples of fraudulent art wares which are shown. Illustration No. 1 represents two plates which a casual observer would naturally suppose belong to the same service. The one to the left is a genuine Chinese plate of the eighteenth century, while the one at the right is a modern French copy. While the differences in paste, coloring and technique are scarcely apparent in the engraving, they are quite recognizable in the originals.

In illustration No. 2 we see two fine, showy examples of what have been claimed to be genuine Capo di Monte hard paste porcelain. They were purchased by a collector at an exorbitant price, but prove to be modern imitations of that famous ware, produced at Doccia, Italy. In the same case with these pieces are shown some genuine specimens of Capo di Monte of which there are perhaps not a dozen examples in America.

The third illustration represents a plaque, or large plate, of the Louis Philippe period from the celebrated Sèvres factory. It is in reality a genuine piece but was sent out from the factory in a white condition, and falling into the hands of a *chambrelan*—a contractor who decorates in his own establishment (*en chambre*), or causes to be decorated for the trade, undecorated porcelain obtained from factories,—was painted outside of the factory. Such pieces are considered by collectors to belong to the category of frauds, or “duffers,” as the English call them.

In connection with the exhibition, owners of art objects who desire information regarding genuineness or identity are cordially invited to bring or send the same to the Museum for examination.

E. A. B.

WEDGWOOD BASALTES

Josiah Wedgwood produced a life-sized bust of Admiral Michael de Ruyter, twenty-five inches in height, which was modeled in 1779. In Wedgwood's catalogue of 1787, a fifteen-inch bust of the same subject is listed, being a reduced copy of the earlier portrait. A fine example of this second period, the spelling of the name having been changed to De Ruiter, has been added to



BUST OF ADMIRAL DE RUYTER
Wedgwood Basaltes, c. 1787

the Museum's collection of Wedgwood basaltes. The famous Dutch admiral was born in 1607 and died in 1676, and this portrait bust was produced for the Dutch market, in consequence of which examples are rare in this country. The pedestal of the Museum specimen is old but of a somewhat later period than the bust itself, the difference in texture and finish being apparent even in the illustration.

SHEFFIELD PLATE

Sheffield plate was first produced at Sheffield, England, about 1742, on the accidental discovery that silver could be fused on copper. During the latter half of the eighteenth century many makers of Sheffield plate were operating in that city, and the manufacture was soon introduced into Birmingham, where also it became firmly established. We know no way to distinguish between the products of the two cities, since the same name is applied to all silver plated copper. Silver ware of all kinds was produced in Sheffield plate during the latter half of the eighteenth century, including the most artistic and delicate designs in openwork and relief.

The Museum has recently secured some exceptionally fine pieces of old Sheffield, including two sugar baskets of graceful shape and artistically engraved and cut decorations. A fruit basket, ornamented with elaborately perforated pattern and medallions of classical character in relief, is one of the most distinguished examples in the collection.



CHINESE TEMPLE FIGURE

Among the recent accessions is a remarkable Chinese figure, forty inches in height, of Fuchien porcelain, representing Kuan-yin, goddess of Mercy. The figure is creamy white with no touch of color save in the eyes and on the lips. The head and right hand are removable, the hand having a spike in the middle of the palm, to serve as a pricket candlestick, evidently intended for temple use. It is one of the largest figures of its kind and belonged at one time to Lady Charlotte Schreiber, the noted English collector. It is of the Ch'ien-lung period.



NOTES

EXHIBITION.—A special exhibition of old American and English furniture is planned for the coming autumn.

* * *

ADVERTISING.—A contract has been entered into with the Street Car Advertising Company to advertise the Museum and School during the present year by cards placed in the street cars of the city. Two different designs of cards have already been used and a third, advertising the coming exhibition of "Fakes and Reproductions," will appear April 1st.

* * *

ATTENDANCE.—During the recent exhibition of Americanization Through Art, which was held from January 19th to February 22d (35 days), the attendance was 35,760, an average of over a thousand a day. The largest attendance for any single day was that of January 23d, when 9,489 persons visited the exhibition. On the closing day the attendance reached 4,827.



SHEFFIELD PLATE SUGAR BASKETS
Eighteenth Century



SHEFFIELD PLATE FRUIT BASKET
Eighteenth Century



TEMPLE FIGURE (KUAN-YIN)
Chinese Porcelain, Eighteenth Century

SCHOOL NEWS.—The Poster Exhibition, which has been under consideration for some time, will be opened at the School the first day of April and will continue until the tenth. A very considerable amount of material has been gathered for the display, aside from the sixty posters of the Newark celebration of the two hundred and fiftieth anniversary of the founding of that city, loaned by the Newark Library. An opening reception, and a number of lectures on the civic, æsthetic, and social value of advertising will be delivered in connection with the exhibition. Mr. Carol Aronovici, who was the originator of the idea, has also been its chief promoter.

The sudden death of Mr. Muhr made it necessary to make an immediate arrangement for carrying on his work, and Mr. James Ashbrook and Mr. Clifford Gaul have been appointed, temporarily, until a permanent arrangement can be made.

The Hospitality Committee of the School has found much difficulty in securing addresses of reliable and satisfactory boarding places for the students; a number of applicants from other cities came to Philadelphia especially to enter the School and were obliged to give up the idea on account of not being able to get proper accommodations, and have since gone to New York instead of remaining here. The question of accommodations has many sides—proper distance from the School, proper food, and proper sleeping accommodations. The Girls' Art League on South Broad Street has met every requirement, but having limited means, the good which it does is necessarily restricted.

Mrs. William T. Carter has offered a prize of \$20 for the best design for an Oriental costume (preferably Persian), made in the Costume class this season, the prize to be awarded early in April, and if possible, the design to be made up and shown at the School exhibition, May 25th. At that time it is expected a number of the Italian Renaissance costumes, planned for this season, the making of which was interrupted by the Masque, will be ready. Most of these are made by post-graduates who returned to the School for further study and have executed these costumes in lieu of their fees.

Mr. Copeland and Mr. Sinnock are preparing a full set of photographs of the Cretan Court and the four embassies, as examples of stage costumes, presented at the Artists' Masque, given on February 22d at the Academy of Music, being the parts which the School assumed with the combination of the six other art organizations. The purpose of these parts was to express "Pomp and Splendor," and the testimony of the onlookers is to the effect that this was most successfully done. It has been the custom of the School in taking part in such entertainments to prepare the costumes and accessories which would have permanent value as examples of class work, and the Masque, just given, was on too large a scale to make this possible throughout. Both on the basis of expense and time, it has been decided that the Department cannot again undertake anything so overpowering, but confine the work of this kind to its own resources. Mr. Adolph has designed and made a model of fittings for the small movable stage recently made for the auditorium, the work of which will be carried out by students of the Interior Decoration class; and by these means and under these conditions the School will be able to present in a simple way, practical examples of compositions and historic costuming of direct benefit to the classes dealing with those subjects.

Miss Genevieve Gibbs has undertaken "An Egyptian Temple Ceremonial" which will, besides the special features introduced, enable the students to make use of the costumes worn at the Masque—by the Egyptian Embassy.

Quite a number of traveling exhibits of School work have been sent out upon request, and The American Federation of Arts has again asked for a collection to be shown in Washington, D. C., during May.

The award of the first prize in water color, at the recent Americanization Through Art Exhibition, was made to Albert Jean Adolphe; the first prize in craftwork to Samuel Yellin; the second prize to Nicolo d'Ascenzo, and the first prize in illustration to Walter Hunt Everett, all former pupils of the School and teachers in its classes.

The third summer session of the School will be held from July 5th to July 29th. Mr. Ege will be assisted by Mrs. Mary E. Marshall and Mr. Edward Warwick. The courses will include instruction in normal art methods and supervision, design, interior decoration, and craftwork.

In the month of February, competition awards to members of the Illustration class amounted to more than \$100. These prizes were offered by individuals, societies and firms. Among the latter were the Dixon Pencil Co. and the Joseph Goldsmith Co., clothing manufacturers. Additional competitions for the month of March aggregate a larger sum.

The Raim Tuppani Society, which has recently disbanded, voted the balance in its treasury to the Art Department of the School, and the sum of \$240 has been handed to the Director by the Treasurer of the Society for the development of certain features of the work.

The Commencement Exercises will be held this year at the Broad Street Theater on the evening of Thursday, May 25th. The Commencement Address will be delivered by Mr. Ralph Adams Cram of Boston. Mr. Cram is not only a distinguished architect—his work as designer of the extensive and beautiful additions to the U. S. Military Academy at West Point, and of many of the best churches to be built in America within recent years having secured for him ample recognition as one of those at the very head of his profession, especially as a master of Gothic—but he is perhaps the foremost living advocate of the principle so earnestly and eloquently championed by William Morris, that good architecture—and for that matter all good art anyway—is glorified craftsmanship and is only possible under conditions that make possible the identification of the individual artisan with the design which he is expected to execute. He is therefore deeply in sympathy with the aims and ideals of the Pennsylvania Museum and School of Industrial Art and is especially well qualified to discuss them. Mr. Cram is at present occupied with several undertakings that offer exceptional opportunities for putting this idea into practice, as he is the architect under whose direction the great cathedral of St. John the Divine is being built in New York and is also the designer of the beautiful cathedral in process of erection at Bryn Athyn, Pa. He is the author of several books in which his views on art and its relation to life are expressed with compelling force, his last work, "The Heart of Europe," being among the most impressive presentations of the lessons taught by the war now raging in Europe, which this terrible calamity has called forth.

ACCESSIONS

January—March, 1916

CLASS	OBJECT	HOW ACQUIRED
Books, Prints, Etc.	Certificate, with Signature of Abraham Lincoln, Appointment of Delos P. Southworth Assessor of Internal Revenue for the Fourth Collection District of Pennsylvania. Washington, February 27, 1863...	Given by Mrs. Edgar A. Law.
Carvings	Collection of Japanese Ivories, Chinese Jade, Cinnabar Lacquer, etc.	Lent by Mr. John H. McFadden.
Ceramics	2 Red Pottery Plates, Made by Leon William Corson, at the School of Industrial Art.... Collection of Chinese Porcelains, Ironstone China Dinner Set Decorated in Chinese Style, Crown-Derby Vases, etc. Porcelain Figure of Kuan Yin, Chinese, K'ang-hsi Period 1662-1722.... Black Basaltos Bust of Admiral de Ruyter. Made by Josiah Wedgwood, England, about 1790.... Pottery Figure of Lion, Chinese Ming Dynasty....	Given by Mrs. John Harrison. Lent by Mr. John H. McFadden. By Purchase.
Furniture	Clock and Cabinet, Ebonized Wood. Clock Dial, with Painting of "The Last Supper" at Top.... Mahogany Chair, Sheraton Style, English, Late Eighteenth Century Mahogany Chair, Hepplewhite Style, U. S., Late Eighteenth Century Carved Oak Bench, English, Seventeenth Century.... Carved Oak Chair, Spanish, Seventeenth Century.... Oak Chair, with Cane Seat and Back, English, Late Seventeenth Century Oak Chair, Turned and Incised, English, Seventeenth Century.....	Lent by the Commissioners of Fairmount Park. Given by Mrs. William D. Frishmuth. By Purchase.
Glass	25 Pieces of Glass.... 2 Jelly Glasses, American, Early Nineteenth Century Hip Glass, English, Eighteenth Century Jelly Glass, English, Nineteenth Century Large Glass Chandelier, Venetian....	Lent by Dr. Edwin A. Barber. Lent by Mr. Richard W. Davids. Given by Mr. and Mrs. C. Hartman Kuhn.
Goldsmith's and Silver-smith's Work	Gold Brooch and Scarf Pin, U. S., about 1830.... 41 Pieces of Flat Silver, American.... Silver Mug, Dublin, Ireland, Latter Half of Eighteenth Century Cut Glass Decanters on Silver Stand..... Sugar Bowl, Made by Fras. Crump, London, England, 1771.... Sheffield Plate Fruit Basket, English, Eighteenth Century.....	Given by Mrs. Hampton L. Carson. Given by Mrs. William T. Carter. Lent by the Commissioners of Fairmount Park. Given by Miss Sally Roberts Smith. By Purchase.
Lacquers	Large Lacquer Box, Chinese.....	Lent by Mr. John H. McFadden.
Metalwork	Collection of Champlevé Enamels, Thibetan and Indian Idols, etc. 7 Bronze Castings of Flowers, etc., Made by a Hydraulic Process.....	Lent by Mr. John H. McFadden. Given by Mr. J. F. Robert Wurch.
Musical Instruments.....	Drum (Pan), Chinese..... Castanets (Cha-Pan), Chinese..... Drum (Kou), Chinese..... Fiddle and Bow (Er-Heen), Chinese..... Zanze, African.	Given by Mrs. William D. Frishmuth.

CLASS	OBJECT	HOW ACQUIRED
Paintings	Miniature, Portrait of a Child, Painted on Ivory, By Miss Daniels, England, about 1850.....	Given by Miss Clarissa S. Wilson.
Textiles	9 Bags, Silk, Beaded, etc.....	Lent by Mrs. Hampton L. Carson.
	2 Dolls, Dressed as Alsatian and Hessian Peasant Girls.....	Given by Miss Josephine Fraley.
	Chasuble, Brocade, Embroidered, Italian, Eighteenth Century.....	Given by Mrs. C. Leland Harrison.
	Set of Muslin Bed-Hangings with Printed Figure Scenes, English, about 1800.....	Given by Miss Letitia A. Humphreys.
	Black Satin Garden Hood.....	
	2 Cross-Stitched Samplers, Dated 1808 and 1819, U. S.	Given by Mrs. John A. King.
	2 Large Tapestries, Brussels and Aubusson.....	Lent by Mr. John H. McFadden.
	24 Pieces of Textiles,—Brocades, Velvets, etc., Italian, French and Portuguese.....	By Purchase.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry ..	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery ..	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

JULY, 1916

FOURTEENTH YEAR

Number 55

PERSIAN AND OTHER TEXTILES

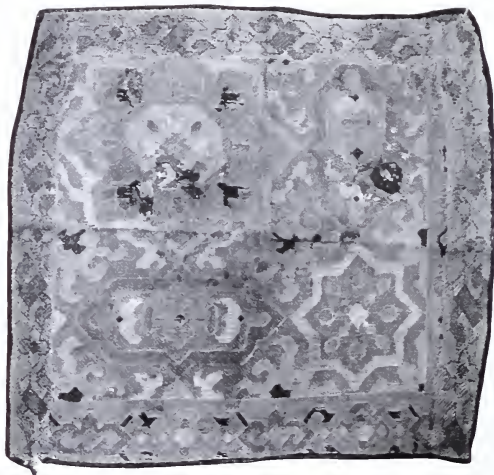
The Pennsylvania Museum has obtained a small collection of Persian and other textiles of the sixteenth, seventeenth and eighteenth centuries that fill a hitherto empty place in its Oriental series. Two of them are Mongolian,



KASHAN.
Seventeenth Century.

others show various influences, the larger number, however, perpetuate the Persian traditions of an earlier Persian age. Among these are fragments from Bokhara, Yezd, Kashan, Ispahan (of the Shah Abbas period, seventeenth

century). One from Bokhara with gold ground adorned with palm-like design of flowers, dating from the seventeenth century, is especially handsome. Another has gold palm designs on brick red satin ground. Of the nineteenth century, is a dark blue fragment woven with delicate yellow palm design and flowers, from Yezd. Especially interesting are two small fragments from Kashan (eighteenth century) showing the typical Persian style of animals and birds amid pomegranates and other flowers; and some pieces from Ispahan with fine floral designs, also of the Shah Abbas period. Nothing in the little col-



MONGOLIAN.
Sixteenth Century.

lection goes back beyond the sixteenth century, and that is only represented by two pieces distinctly Mongolian in character.

The influences that have brought into existence the ornamental phase of what we know as Persian Art are manifold, and there is now a tendency among critical specialists to see in the Persian designs, which have been supposed to influence Byzantine art, a reaction from an original influence on Persia from the West. This view seems to be fairly well supported by the evidence.

The point of contact between Persian textiles and the development of the Byzantine fabrics is well understood and has been generally admitted. Lessing held that the latter actually were manufactured in Persia, chiefly in the sixth

century.¹ Mr. Alan Cole (*Ornament in European Silks, 1899*) speaks of a Persian sculpture indicated on a dress showing a pattern of eireles containing dragons similar to those found on some of the silks now preserved.² He proceeds to classify the designs as Sassanian, Egypto-Persian and Byzantine. Migeon³ begins his series with Sassanian tissues and illustrates some which all must agree are in fact Persian, but they are relatively late in date. C. Diehl, in his "*Manual d'art Byzantin*," 1910, follows the same order, as does Antonio Venturi in his "*Storia dell'Arte Italiana*," Vol. 1901, who remarks, in relation to the supposed Persian origin of the hunter type of pattern, that Herodotus had recorded that the Persians were taught to ride, shoot and tell the truth.

Mr. Lethaby has undertaken in the *Burlington Magazine* of December 15, 1913, to show that while a great number of fragments exist preserved in shrines and collections, a great many also are derived from Coptic graves, *i. e.*, the grave of Christian Egyptians, including Alexandrians. He examined many pieces in London museums and made these the basis for a critical study of current views regarding the subject.

Textiles patterned with figures, animals and birds were common in quite early Greek art. In the Alexandrian age the designs became ornate and frequently one motive was repeated all over the material. In early Christian days scenes from the gospels were wrought on garments, as is known from the protest of Bishop Asterius,⁴ and early ivories and glasses show elaborate garments.

Nearly all the Byzantine silks have subjects distributed in a series of eireles, the borders of which may be linked by smaller ones. The larger eireles contain hunting scenes, men spearing lions. These have been attributed to Persian origin. For instance, Diehl says: "The cavaliers symmetrically disposed . . . the design in eireles with palmettes between, all attest a Persian model." But the development of the style in which patterns are repeated has not, as yet, been worked out. Mr. Lethaby's conclusions are that Alexandria first inaugurated the style with Egypto-Byzantine developments, the finest style appearing in the sixth century, the earliest style being represented by the Coptic fabrics found in graves. This Persia borrowed and distributed over the East. Then came the Oriental reaction bearing on the West. Constantinople became the center of the later style, the great wheel pattern of the tenth century, and onward, so characteristic of the later Byzantine art on which Saracenic art was to establish its foundation. It would seem as though this outline of Mr. Lethaby would explain all the facts, although there is no doubt whatsoever that at present the subject is confused and still doubtful.

Miss Isabella Errara, in her interesting article published in the *Burlington Magazine* of April 15, 1914, undertook a critical résumé of the discussion between Messrs. von Falke, von Forrer and Lethaby on the above question and concludes that various influences always have been mixed in the textile industry. Especially is this the case in Egypt, where Roman designs were mixed with

¹ See Dalton, "Byzantine Art and Archaeology," 1911, p. 584.

² See *Burlington Magazine*, December 15, 1913, and January 15, 1914, article on "Byzantine Silks in London Museums," by W. R. Lethaby.

³ "Les Arts des Tissus," 1909.

⁴ Dalton, *op. cit.*, p. 553.

Byzantine, Persian and even Chinese. She might well also have added that beneath all these remained an understratum of persistent ancient art. She says: "This is the reason why it is almost impossible to say where fabrics come from and why it is possible to give only approximate dates except to those which bear inscriptions indicating the place and the precise moment of manufacture."

The stuffs called Coptic form a special class, of course, as they are found only in tombs of the Nile valley, although information as to the exact tomb in which each is found is usually lacking. In Egypt polychrome tapestries with stripes and lotus flowers go back to the eighteenth dynasty—say 1500 B. C. They have been found with cartouches of King Amenhotep II and some have been found in the sarcophagus of Thothmes III. Others are of very fine polychrome linen in stripes interspersed with lines of the rose pattern, as may be seen in the catalogue by Carter and Newberry. After these textiles, dated about 1500 B. C., nothing more is found dated until the Greek Crimean tombs of the fifth to third century B. C. These are in the Hermitage. Next come the familiar tapestries of Egypt, running in large numbers from the first century A. D. to the tenth or eleventh, as well as silk stuffs.

This previous history of these polychrome weaves lends strong foundations to Mr. Lethaby's contention with regard to the origins of the Persian decorative design of textiles; which, whatever their early beginnings, by the time those that interest us particularly were woven, had acquired a character and quality quite their own.

S. Y. S.



RECENTLY ACQUIRED CERAMICS

PERSIAN TILES.—A small but important collection of Persian tiles has been secured by purchase, with money generously contributed to the Museum by the Associate Committee of Women. The group consists of nine examples, ranging from the thirteenth to the seventeenth century, including a variety of styles not previously represented in the Museum collection. The accompanying illustrations will serve to show the forms and embellishments in black and white, but convey no idea of the colorings of the glazes and decorations.

No. 1. Panel measuring $7\frac{1}{4} \times 12\frac{1}{2}$ inches. Decoration in relief, consisting of two human-headed animals, covered with a uniform turquoise blue glass glaze. From Sultanabad, Persia, and attributed to the thirteenth century.

No. 2. Square tile, dimensions $11\frac{1}{2}$ inches. The design, which is in relief, consists of a man riding an ox, led by another man, while a third follows. Above this is a marginal band containing three leopards in relief. The white stanniferous enamel which covers the surface is painted with a diapered floral background in lustre, showing Saracenic influence. From Rhages, or Rhei, in Northwestern Persia, and dates from the thirteenth century.

No. 3. Eight-pointed star-shaped tile, dimensions 8 inches. Conventional decoration in lustré, blue and turquoise on a white stanniferous ground, showing Saraccenic influence. Around the margin is an inscription. From a mosque near Yezd, Persia. Tiles of this character are usually attributed to Veramin, but they are also found in other sections of Persia. It is of the thirteenth century.

No. 4. A tile of similar size, shape and decorations, but varying somewhat in design.

No. 5. Cruciform tile with four equal arms, each one pointed at the end. Dimensions 8 inches from point to point. Similar in style of decoration to the stellate tiles and used in conjunction with them to cover extensive wall spaces. Same period and provenance.

No. 6. Square tile, dimensions 9 inches. Painted in enamel colors, yellow, blue, turquoise, brown and black—flowers on a white ground. From a frieze



1. TILE WITH RELIEF DESIGN.
Sultanabad, Thirteenth Century.

or large panel found in the ruins of one of the palace buildings erected at Ispahan by Shah Abbas in the late sixteenth century. Workmen were brought from China and other sections of the East by this ruler who assisted in the decoration of the magnificent structures which were erected for the Persian court.

No. 7. Tile of similar size and probably from the same structure. The decoration, which formed a small detail of the great mural pictures of the walls, represents two rabbits leaping toward a large animal, evidently a deer, a portion of which, in green enamel, may be seen in the lower left-hand corner. The rabbits are in bright yellow and white, the groundwork of the design being in a rich dark blue.

No. 8. Tile of the same series, from another part of the wall, representing the head of a princess, between two pillars. The face is outlined in black. The crown is yellow and blue while the pillars are of the same colors. The background is a light yellowish brown.

No. 9. Fragment of a companion to the preceding, similarly painted with the head of a prince.

PENNSYLVANIA ARMS DISH.—There has been added to the Museum's collection of Anglo-American pottery, or blue china, an important example in the shape of a platter twenty-one inches in length, bearing in the center the arms of Pennsylvania. This is one of the rarest patterns in a series of designs illustrating the coats of arms of the thirteen original states.

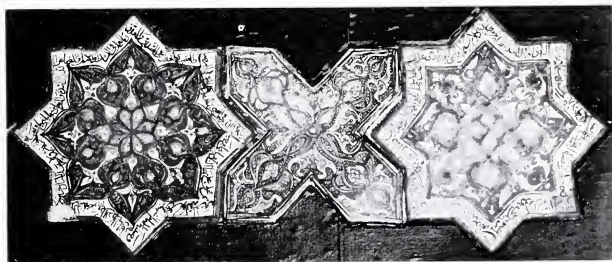
About 1829, or 1830, Thomas Mayer was producing pottery of this character at Stoke-on-Trent in the Staffordshire district, England. These arms



2. TILE WITH RELIEF DESIGN.
Rhages Thirteenth Century.

designs are much sought for by collectors, and the Museum possesses several of the series. The Pennsylvania arms platter is the largest and most important of the set. The series, so far as known, consisted of the following:

- Platter, Arms of Pennsylvania, twenty-one inches.
- Platter, Arms of New Jersey, nineteen inches.
- Platter, Arms of Delaware, seventeen inches.
- Platter, Arms of North Carolina, fifteen inches.
- Platter, Arms of Georgia, eleven inches.
- Plate, Arms of New York, ten inches.



3, 4, 5. STELLATE AND CRUCIFORM TILES.
From Yezd, Persia.

Plate, Arms of Rhode Island, nine inches.

Plate, Arms of South Carolina, seven inches.

Vegetable dish, Arms of Virginia.

Wash bowl and pitcher, Arms of Maryland.

The two remaining original states, Connecticut and New Hampshire, were also represented in the series, but these designs are scarce.

The arms, as shown on the Pennsylvania platter, are a modification of the



6, 7. POLYCHROME TILES.
From Shah Abbas Palace. Early Seventeenth Century.

design used in 1829, the position of the horses, however, being reversed, the one in a reclining position being on the right. The eagle above also faces in the opposite direction, but at the period when these dishes were made, Staffordshire potters had very little knowledge of American history and were apt to alter designs sent to them to be copied, as the exigencies of decorative effect might require.

Under each of the arms of this series is the name of the state. The border pattern is a handsome design of flowers and fruits, while around the margin are disposed wheel-shaped ornaments at equidistant points, in the case of platters four in number, and in the case of plates, three.



8, 9. TILE AND FRAGMENT

From Shah Abbas Palace, Isfahan, Persia. Seventeenth Century.

The platter which has just been added to the collection is in beautiful condition, and the coloring of the printed design is of rich dark blue.

SGRAFFITO BOWL.—The old shaving dishes or bowls of the Pennsylvania Germans are distinctive but rare. The Museum possesses three fine examples, the latest acquisition being a sgraffito-decorated one with Pennsylvania-German inscription and date 1793. In the center are scratched representations of shaving tools and soap. Around the margin is the couplet:

Wann ich mich thu rasieren
So thut es der bart spühren,

which, translated, reads:

When I shave myself
My beard feels it.



PORCELAIN VASE—ORMOLU HANDLES.
By Tucker and Hemphill, Philadelphia, about 1835.

These barber's basins are of comparatively small size, averaging eight inches in diameter, and always have a semi-circular piece cut out at one side to fit the neck of the person to be shaved, to catch the lather when it is applied. They closely resemble in form the large porcelain dishes of the Chinese or the enormous Mambrino's helmet of Don Quixote. They are somewhat deeper, in proportion to their dimensions.

TUCKER VASE.—One of the most noteworthy additions to the American collection is a hard paste porcelain vase from the Tucker and Hemphill factory of the period of about 1835. This is the *chef d'œuvre* of all known examples of this celebrated ware. It is the vase which figures as a frontispiece in "The



MAIOLICA JARS.
Peubla, Mexico, 1700-1760.

Pottery and Porcelain of the United States" and is believed to be the largest piece of ornamental ware produced at the Philadelphia establishment. It is of classic shape, such as was produced by the best French factories of the period, with square plinth and attached ormolu handles in the form of eagles' heads with wings meeting above. The decoration consists of a wreath of flowers beautifully painted in natural colors, and bands of salmon color and gold. The handles were designed by Friedrich Sachse, who studied under Thorwaldsen, the Danish sculptor, and were cast by C. Cornelius & Son, well-known lamp and chandelier manufacturers, which firm was established in Philadelphia by Christian Cornelius, silver-plater, in the early years of the nineteenth century. The vase measures twenty-one inches in height, and apart from its unusual size and beautiful workmanship is of special interest as being the only known example with metal mounts.

MEXICAN MAIOLICA.—The collection of tin enameled pottery has been increased by two unusual jars, eighteen inches in height, painted in blue enamel in Chinese style, with irregular medallions containing flowers, surrounded by dark blue ground with ornaments reserved in white. They were made in Puebla, Mexico, between 1700 and 1760 and are distinguished additions to the collection, which has been further enriched by a plate fifteen and a half inches in diameter with conventional floral pattern in colors combined with dark blue, representing the period of about 1800 when the monochrome blue painting was superseded by polychrome decoration.

E. A. B.



DECORATED TINWARE

In certain parts of Europe, notably in France, Russia and England, a peculiar kind of metal-work was produced in the eighteenth century, known as *Tôle* (the French word for sheet-iron). An instructive article on this subject, by Elizabeth Lounsbury, was published in *American Homes and Gardens* in July, 1914. This ware is an alloy of iron with a certain percentage of lead, zinc or tin, at first beaten out by hand, but later rolled by machinery into thin sheets. The surface is japanned in various colors—red, black, yellow or green—on which are painted or stenciled the decorations in colors or gilding. Some of these earlier productions have been beautifully painted by skilled artists.

An imitation of this *tôle* work was attempted by some of the American tinsmiths in the first half of the nineteenth century, but instead of using the thicker *tôle* they employed the ordinary sheet tin or tinned iron, japanned with ground color and painted with bold designs in bright colors. Such ware was made through the third quarter of the century in Philadelphia and in some of the neighboring counties, and was exceedingly popular with the country people, particularly the Pennsylvania Germans. Many of the local tinsmiths produced it for their customers, at a time when tinware began to take the place of the decorated pottery which had for a century or more been used almost exclusively for household purposes. The small local potworks were gradually closed and the art of slip decoration about the middle of the nineteenth century became practically extinct.

In the Museum collection of historical antiquities are numerous examples of painted tinware. The forms of the pieces, such as tea-pots, mugs, tea-canisters, fruit-dishes, snuffer-trays and waiters, are quaint, often graceful in outline, and the colorings are brilliant and frequently gaudy. The ground was usually a bright red, black, yellow, bronze or dark green, while the designs consisted principally of flowers, birds or fruits boldly painted in various colors.

Tinware was also decorated, at a somewhat earlier period, by etching the designs on, or pricking them in, the surface. These two processes were totally different and probably show the work of separate localities, or at least the varied methods used by different workmen. In the first process the pattern appears to have been outlined by metal wheels with serrated edges, the figures after-

wards being filled in by hand with short strokes of a graver. These serrations and lines were cut through the thin film of tin which covered the sheet iron beneath. By this treatment the ornamentation appeared darker in tint than the bright tin of the surrounding ground, producing a pleasing effect without the use of applied coloring. A coffee-pot in the museum collection is embellished in this manner with tulips, birds and waving bands of etched work (see illustration). By the other process the design was pricked into the surface, showing the same technique as that of the pin-pricked paper pictures of the period, by employing a sharp metal point, prepared stencils being used as a guide for the



TIN COFFEE POT. ETCHED DECORATION.
Early Nineteenth Century.

work. A coffee-pot owned by the Rev. John Baer Stoudt of Northampton, Pa., is of this character, the design being composed of a vase of flowers and bands of ornament. Some idea of the date of such pieces may be obtained by the fact that this example was a bridal gift for the grandmother of the present owner, who was married in 1844.

E. A. B.



HOW OLD SILVER IS RUINED

This Museum has gradually built up an interesting and valuable collection of old American silver, among which are many examples which have been presented by our patrons and friends. Philadelphia was an important center

for the manufacture of artistic silver during the eighteenth century and the early years of the nineteenth and much of this hand-wrought ware is owned by Philadelphia families. In the course of time, some of this early silver will find its way into the Museum either by gift or bequest, as has been the case in the past, and for the information of would-be donors the following opportune letter, contributed by a well-known collector and expert to the Boston *Transcript*, is printed in full:

"The ruination by the modern jeweler of so much of the beautiful early silver made by the Colonial craftsmen in the seventeenth and eighteenth centuries is simply vandalism. For more than ten years I have devoted my time and attention to the subject, trying to identify the makers' names from the marks which appear on the vessels, and which is so important from the historical point of view. I have been privileged to examine not only the church silver, but a very large number of domestic pieces in private hands which are priceless relics of the past. The beautiful blue color which alone comes from age and hand cleaning is being ruthlessly destroyed by the modern jeweler, whose one ambition is to make the vessels look like tin! The 'buffing' process removes the surface, and the makers' marks, of such great value to the investigator, are so rubbed off as to be indistinguishable. The commercial value is destroyed by at least one-half, and the sentimental value also suffers when the initials of the original owners are obliterated.

"Such a flagrant case perpetrated by these malefactors—for such they are—has recently come to my attention that I must make special mention of it. One of the choicest lots of old family silver which I have ever seen I examined a few years ago in its original condition. This most unfortunately was left in a jeweler's hands to clean. The result is most disheartening, and it would never be recognized as the same lot. It is the perfection of 'shine,' in which the jeweler revels, but alas! the makers' marks of the seventeenth century are all but obliterated. Will the modern jeweler ever learn what art is?

"If the jewelers ever hold a convention in Boston, it is to be hoped that they will go en masse to the Museum of Fine Arts and see the beautiful old silver which has been gathered there. A special case containing the pieces upon which they have wrought their havoc should be especially prepared for them to gaze upon also.

"To send your family portraits to a house painter for restoration would be no greater outrage than to send old silver to the modern jeweler without instructions not to 'buff' it. If silver is badly tarnished, one or two applications of a harsher metal polish used for brass and copper will, with a little patience, remove the worst of the tarnish, when silver polish should be used. Camphor placed with silver when packed will prevent tarnish.

"FRANCIS HILL BIGELOW."

June 2, 1916.

The above statements by Mr. Bigelow are not exaggerated. Owners of fine old silver who decide to place their treasures where they will be permanently preserved for the benefit of posterity are actuated by the laudable desire to have it cleaned and put in proper condition for exhibition. It is sent to the jeweler

to be treated and when it reaches the museum it has lost all of its antique character and appears as highly polished modern ware. The principal value of old silver is the natural patination which is only produced by many years of use and handling. To destroy this evidence of age robs the silver of half its value. Hand-beaten metal, whether it happens to be silver, copper or pewter, should never be subjected to the process of "buffing," whereby its texture is destroyed and its surface crushed. We can recall one instance where a valuable collection of eighteenth century pewter was irreparably ruined for exhibition purposes by having the surface highly polished, thereby destroying the beautiful satiny finish of the metal and imparting the appearance of cheap new tin.

The Museum needs the coöperation of its friends in enlarging its collection of early silver, and we trust that the suggestions here offered will be brought to the attention of those who may contemplate a gift or bequest to the Museum in the future. It requires a century or more to impart the soft velvety surface, the principal charm of old silver, which may be entirely destroyed by five minutes of misdirected effort on the part of the modern silversmith.



NOTES

SPECIAL EXHIBITION.—A loan exhibition of old English and American furniture will be held in the Museum in the autumn, when many rare and interesting pieces will be shown.

* * *

EXHIBITION OF FAKES.—The exhibition of Fakes and Reproductions, which was opened in April, will be continued until October. This first exhibition of the kind in this country has attracted widespread attention and brought to the Museum visitors from many sections, from New York, Baltimore, Boston, Hartford, Milwaukee, Chicago, Minneapolis and many other places. Collectors and students have taken advantage of this opportunity to learn how to distinguish genuine antiques from their fraudulent counterparts, and numerous applications have been received for expert guidance through the collection.

* * *

NEW SCREENS.—The large screens in the Rotunda, which have been presented to the Museum by Mrs. Edward T. Stotesbury, will be used for the special exhibitions which are planned for the coming fall and winter.

* * *

LOAN COLLECTION.—The collection of Oriental porcelains, lacquers and carved ivories, lent by Mr. John H. McFadden, is now installed and will remain on view during the summer. The collection also includes two fine seventeenth century tapestries, an Aubusson, and a Brussels signed by Leefdael.

SCHOOL NOTES

The school year closed on May 25th, the Commencement Exercises being held at the Broad Street Theater on the evening of that day. The Commencement Address was delivered by Ralph Adams Cram, Litt.D., LL.D., of Boston, his subject being "The Dawn of a New Day for Art." Following the exercises the usual private view of the exhibition of students' work was held at the school building.

A class of forty-nine, twenty-eight in the Art School and twenty-one in the Textile School, completed full courses and received the diploma this year.

Official recognition of the dignity and thoroughness of the work of the school is shown by the action of the examining board which determines the qualifications of teachers for the Board of Public Education of Philadelphia, which now recognizes, in the appointment of teachers, the diploma of this institution as the equivalent of a college degree. This action is significant as one of the first evidences of the increased recognition of art as a factor in modern education, which is extremely gratifying to those who have been active in the advocacy of this principle for so many years. The next step, of course, should be, and probably will be, the granting of the power to confer degrees upon this institution. Such recognition as has already been accorded, however, shows that art is coming into its own, and is at last receiving the honor which it has always deserved, but which has long been denied, as the directing force in the great movement for creative, or vocational, effort in popular instruction.

The school year just closed has been marked by more than usual activity in the matter of exhibitions of school work. In addition to the traveling exhibitions, the circulation of which is maintained by the Alumni Association, special exhibitions of much importance have been held at Springfield, Mass., in connection with the Annual Convention of the Eastern Arts Association in April; at Washington, in connection with the Annual Meeting of the American Federation of Arts, in May; and at the "Philadelphia To-Day and To-Morrow Civic Exposition," May 15th to June 16th. The exhibitions have attracted very favorable notice and have done much to extend the reputation and prestige of the school.



ACCESSIONS

April—June, 1916

CLASS	OBJECT	HOW ACQUIRED
Books	2 Parchment Books, Persian, Fifteenth and Sixteenth Centuries.....	Given by Mr. C. Filippo.
Carvings	5 Steatite Figure Groups, Chinese.....	Given by Mrs. Edward T. Davis.
Ceramics	2 Bowls, Combroon Ware, Persian, Eighteenth Century. Pottery Salt Shaker, Liverpool, England, 1809. 2 Hard Paste Porcelain Bottles, in form of Man and Woman, Paris, France, c. 1840..... Hard Paste Porcelain Cup and Saucer, Paris, France, c. 1830. Porcelain Saucer, Made by Josiah Spode, Stoke-on-Trent, England, c. 1820. Pottery Plate, Design of the Great Seal of the State of North Carolina. Modern.....	Lent by Dr. Edwin A. Barber. Given by Mrs. Hampton L. Carson. Given by Mr. Sussex D. Davis. Given by Miss Cordelia W. Phifer.

ACCESSIONS—Continued

CLASS	OBJECT	HOW ACQUIRED
Ceramics	Hard Paste Porcelain Fruit Dish, Plate, Cup and Saucer, Made by Tucker and Hemphill, Philadelphia, c. 1835	Given by Mrs. George Wood.
	Porcelain Plate, Painted Decoration, Russian	Lent by Mrs. Robert Wurts.
	Maiolica Tazza, Italy, Eighteenth Century	
	Large Hard Paste Porcelain Vase with Ormolu Handles, Made by Tucker & Hemphill, Philadelphia, c. 1835	By Purchase.
	Large Pottery Platter, "Arms of Pennsylvania" Design, Made by Thomas Mayer, Stoke-on-Trent, England, c. 1830	
	Pair of Large Maiolica Vases, Showing Chinese Influence in the Decoration, Puebla, Mexico, c. 1760	
	Maiolica Plate, Polychrome Decoration, Puebla, Mexico, c. 1800	
	4 Pottery Tiles, Saracenic, Persian, Thirteenth Century	
	4 Pottery Tiles, Ispahan, Persian, Sixteenth Century	
	Pottery Shaving Basin, Inscription and Date 1793, Pennsylvania-German	
	Hard Paste Porcelain Cup and Saucer and Bowl, Made by Tucker and Hemphill, Philadelphia, c. 1835	
	Queensware Dairy Dish and Spoon, Made by Josiah Wedgwood, England, c. 1780	
Furniture and Woodwork	Teakwood Pagoda, Inlaid with Mother-of-Pearl, Chinese	Given by Mrs. Edward T. Davis.
	Arm Chair, French, Period of Louis XV	By Purchase.
Glass	21 Pieces of Glassware, American and English	Lent by Dr. Edwin A. Barber.
	Glass Salt Cellar and Cup Plate, Sandwich, Mass., c. 1840	Given by Miss Elizabeth C. Roberts.
	Double Glass Bottle and 2 Wine Glasses, Scotch, Nineteenth Century	Lent by Mr. Roland Story.
Goldsmith's and Silversmith's Work	Pair of Gold Ear-rings, Etruscan	Given by Mrs. George Boker.
	2 Silver Teaspoons, U. S., Early Nineteenth Century	Given by Mrs. Hampton L. Carson.
	Silver Soup Ladle, Made by Lincoln & Reed, Boston, Mass., 1848	Given by Mr. Samuel B. Dean.
	Silver Fork, Made by N. Harding, Boston, Mass., 1822	
	Hand Mirror, Silver, Ornamented with Seed Pearls, Red and Green Stones, and Blue Enamel, Austrian	Lent by Mrs. John Harrison.
	Shell Cameo Brooch, Italian, Mid-Nineteenth Century	Given by Miss Elizabeth C. Roberts.
	Gold Chatelaine and Watch, French	
	Silver Pendant and Silver Chatelaine	
Lace	16 Pieces of Old Lace, Spanish, Italian, Flemish, etc.	Lent by Mrs. Harry Clay Potter.
Lacquers	Red Cinnabar Lacquer Cabinet, Japanese	Given by Miss Elizabeth C. Roberts.
Metalwork	Iron Fire Insurance Plate, Old American	Given by Mrs. William D. Frishmuth.
	Iron Implement for Spearing Eels	Given by Dr. Jacobina S. Reddie.
	Knife and 8 Forks, Steel with Ivory Handles, English, c. 1830	
	Bronze Group, Japanese, Nineteenth Century	Given by Miss Elizabeth C. Roberts.
Musical Instruments	Xylophone (Mokkine) Japanese	Given by Mrs. William D. Frishmuth.
Textiles	Piece of Old Printed Chintz	Given by Mrs. Hampton L. Carson.
	5 Bags and Purses	Lent by Mrs. Hampton L. Carson.
	8 Oriental Rugs, Early Eighteenth Century	Lent by Mr. J. Mitchell Elliot.
	Collections of gowns, hats, slippers, etc., Early Nineteenth Century	Lent by Miss Christiana Penn-Gaskell Hall.
	2 Pieces of Old Brocade	Given by Mrs. John Harrison.
	Child's Bonnet, Pink Satin, Old	Given by Mrs. Sidney Mason.
	25 Fragments of Textiles, Persian, Seventeenth-Nineteenth Centuries	Given by Mr. C. Filippo.
	5 Dolls	
	5 Dolls	Lent by Miss Mary E. Sinnott.
Miscellaneous	7 Glazed Pottery Chessmen, Egyptian, 1300 B. C.	Lent by Mr. James F. Magee, Jr.
	Board and 32 Chessmen for the Use of the Blind	
	2 Slate Chess Boards	Lent by Mrs. Harry Clay Potter.
	4 Fans, Ivory and Paper	
	2 Folios of Paintings on Rice Paper, Chinese	Given by Miss Elizabeth C. Roberts.
	Band-Box, Covered with Wall-paper, U. S., Early Nineteenth Century	By Purchase.

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

OCTOBER, 1916

FOURTEENTH YEAR

Number 56

FURNITURE EXHIBITION

A special exhibition of furniture will be held at the Museum during the month of November. The collection will be confined to English and American examples representing the work of cabinet-makers of the seventeenth, eighteenth and early nineteenth centuries.

Among the earlier pieces of special interest will be shown a carved Bible box of the middle of the seventeenth century, some carved chests and a rare leather-covered traveling chest or trunk of the English oak period, bearing the date of 1686.

Philadelphia, in the eighteenth century, was one of the principal centers for the manufacture of the best mahogany furniture in Chippendale and Sheraton styles, and the collection will include many fine pieces from the old families of Philadelphia and vicinity, and representative examples from other sections of the country.

Esther Singleton, in "The Furniture of Our Forefathers" (vol. II, p. 612), gives the following list of Philadelphia cabinet-makers from the Directory for 1785:

"Joseph Allen, William Bromewell, Thomas Brown, Isaac Barnet, Thomas Bowen, Bartholomew Baker, Bryan and Nicholson, Samuel Claphamson, Adam Cressmon, John Douglass, Kearns Dowling, Joseph Dilvan, David Evans, Elfrith and Clarke, Josiah Elfrey, John Easter, William Edward, Alexander Frazer, Ford and Aitken, Christian Fox, Conrad Feerman, Jonathan Gostellow, Thomas George, Daniel Hayes, Edward Hargery, Christian Kearne, Leonard Kislar, John Kreider, Peter Lesler, Nicholas Lloyd, Benjamin Lyndall, John Meyers, William Moore, John Miller, Richard Palmer, William Rigby, George Shaw, John Savidge, Samuel Sime, John Townsend, Thomas Tuft, Daniel Trotter, Sr. and Jr., Francis Triemble, Andrew Vowiller, John Webb, Sr. and Jr., James Watkins, Jacob Wayne, Sr. and Jr., William Wayne, Sarah Williams, Jacob Winnemore and Samuel Walton.

"The Windsor-chair makers were: William Coxe, Ephraim Evans, Benjamin Freeman, John Litchworth, Thomas Miller, Jacob Martin, John Sprow-san, Frances Trumble, William Weddifield, Wear and Cubbin, and John Willis. Chair-makers were George Burford, Ridding Cobly, Paul Hover, Robert Jones, Davenport Marriot, wheel and chair-maker; William Savery, and Joseph Trotter. John Elliott was a looking-glass and medicinal merchant, and James Reynolds, a carver and gilder."



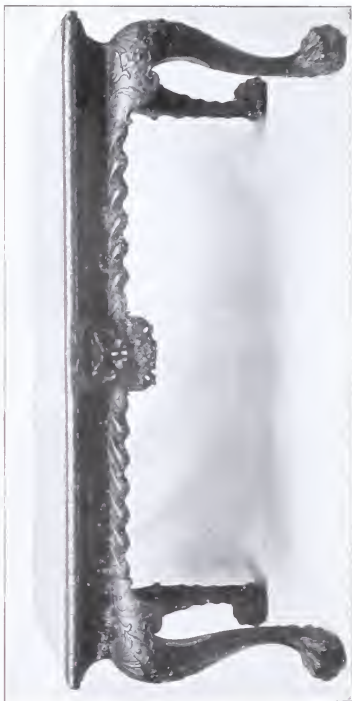
CARVED OAK BIBLE BOX.
English, Seventeenth Century.



TRAVELING CHEST.
English, 1686.



WAINSCOT CHAIRS.
English, Seventeenth Century.



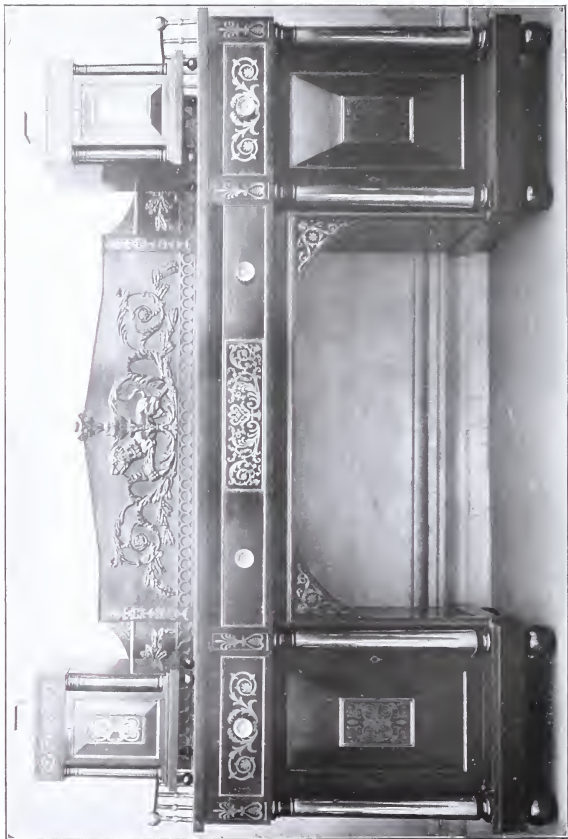
SIDEBOARD TABLE.
English, Early Georgian,
1730-1740.

William Savery made furniture in Chippendale style, "at the Sign of the Chair, a little below the Market, in Second street, Philadelphia," as stated by Mr. Luke Vincent Loekwood in "Colonial Furniture in America" (vol. I, p. 110), where a dressing-table or low-boy by this maker is figured. Mr. Loekwood also records the name of James Gillingham, whose advertisement, pasted on a claw-and-ball-foot chair of Chippendale style, belonging to Dr. Frank I. Hammond of Providence, R. I., shows him to have been a "Cabinet and Chair Maker in Second Street between Walnut & Chestnut Streets, Philadelphia."

New England furniture of the seventeenth and eighteenth centuries, which, while showing the influence of the English schools, possesses marked characteristics of its own, will also be well represented from the collections of prominent collectors.

In many European museums, particularly those of Germany and Switzerland, collections of furniture and utensils, illustrating the domestic life and customs of the people, are shown in separate rooms. No art museums in this country have as yet given special attention to the collection and installation of antiquities of provincial localities where, in former years, the methods of living were uninfluenced by contact with the people of other sections, which is particularly true of the early settlers in Eastern Pennsylvania, who preserved, until recent years, the customs which they had brought with them from the Palatinate and Switzerland. We recognize the arts of the European peasants reflected in the painted wedding chests, the inlaid furniture, the slip-decorated and inscribed pottery, the cast iron stoves with scriptural designs, and the general use of the tulip as a decorative motive. The antiquities of Eastern Pennsylvania, which have been gathered together and will be shown for the first time in this exhibition, include some of these characteristic painted chests; an elaborately inlaid walnut chest bearing the date of 1783 and the name of Maria Kutz, from Kutztown, Berks County; a chest of drawers inlaid with the date 1790; a wardrobe with inlaid date of 1775; decorated cast iron stoves of the eighteenth century; and tulip pottery of the same period. As in the Rhenish provinces of Germany, the household utensils, such as iron toasting forks, lard lamps, stirring spoons and ladles are frequently embellished with incised ornamentations, with dates sometimes inlaid in brass. These relics of the earlier period are now rarely found in use in the German settlements, since the old transplanted customs have gradually disappeared with the coming of a more progressive generation.

Much of the furniture is painted with ornamentation in bright coloring, softened and mellowed by the hand of time. A small loom in the exhibit is embellished on one end with tulips and inscribed "Elizabeth Drissell Anno den 9 ten October, 1795. John Drissell his hand Anno 1795." The chest here shown is painted on the front with blue and black six-pointed stars in white circles and in an arched tulip-bordered central panel occurs the inscription: "Num 8 Sarah Schüppin, Anno Christi 1798, 22 Juni." This would seem to indicate that the owner, Sarah Schüpp, was the possessor of at least seven other chests. A singular feature of the decorated furniture and pottery of the Pennsylvania Germans is the exact dating which was placed upon them, even including the days of the month when they were finished.



AMERICAN MAHOGANY SIDEBOARD.
French Empire Style, about 1805.
Bequest of Miss Elizabeth Gratz.



PENNSYLVANIA-GERMAN HEDDLE.
Painted Decoration, Dated 1795.



PENNSYLVANIA-GERMAN DOWER CHEST.
Dated 1798.

The technical side of the subject will not be entirely neglected, as there will be an exhibition of brass furniture handles of different periods and a collection of stencils, used in decorating chairs, settees, tinware, etc., from old American manufactories. These patterns were much in vogue on furniture used in the country districts all through the nineteenth century and the earlier designs are quaint and some of them are more or less pretentious.

It is planned to make the exhibition as representative of the different English periods as possible, and to show the marked styles of cabinet work which prevailed in various sections of this country.



THE COLLECTION OF FAKES AND REPRODUCTIONS

So much interest has been taken this summer in the display of fakes and reproductions at the Pennsylvania Museum, not only by collectors whom such an exhibit naturally most concerns, but also by the general public, that it has been deemed unwise to withdraw from view a feature the usefulness of which had been demonstrated by so marked a success. It will therefore be continued as a permanent exhibit.

While the thought of carrying out the scheme originated in the mind of the Director of the Museum, it is now found that in some form the idea had germinated in the minds of a number of persons interested in honest antiquarian research.

The commerce of spurious antiquities has reached such proportions that in every museum there should be a chance for the collector to test his judgment with regard to the real value of objects offered him. The expert antiquary in time acquires an instinctive "feeling" about genuine objects which is sometimes bewildering to the untrained eye of the layman. But this cultivated instinct, which by the French is called "flair", of late years has lost much of its value, owing to the class of men who have gone into the business of manufacturing spurious antiquities. Artists and skilled artisans in every country, who possess the inherited ethnic taste of their forefathers, and who from youth have been bred to see and handle such forms as are peculiar to the ancient artists of their race, have found the trade profitable. Assisted when necessary by men of science, chemistry, metallurgy and other sciences have been brought to bear upon the result, until in certain classes of objects, even the eye of the expert connoisseur is deceived by the expert manufacturer. I could tell you of innumerable instances to the point, were I not afraid to hurt the fooled purchaser's feelings. But the story of the gold tiara of Saitaphernes, the workmanship and metallurgy of which passed the scrutiny of the Louvre experts, and which was purchased by the French Government on their verdict at a high figure, is so well-known a fact that there can be no indiscretion in mentioning it. Nor is there in connection with the fraud perpetrated on the authorities of an American museum some years ago, when it was discovered that their fine collection of exquisite Tanagra figurines was largely composed

of fakes. Similar instances could be given of this mode of victimizing the innocent in this very town.

Now, this is another point: Wealthy people are sometimes proud of the large prices they pay for their treasures. But the true collector, while he will, if he can do so, give any amount for the unique or very best specimen he wishes to secure for his collection, feels disgraced, or at least humiliated, if he pays a ridiculous amount for even a good thing which, had he but known it, he could have secured at a lower price, or which he might have bettered at the price he paid.

Now, the small collection of fakes displayed at the Pennsylvania Museum is intended as an educational feature of the institution. As it stands, it is but a beginning of what it is meant to be in time in all classes of ancient industrial or decorative art, and it contains as yet little more than ceramics. But in this class it is illuminating; and its development among all the lines taken up in the Museum is greatly to be desired.

Besides the unstinted approval of Dr. A. H. Sayce of Oxford, when in this city recently, and among the letters and other expressions of commendation received with regard to the idea and its execution, containing an offer of co-operation in the work undertaken for the purpose of educating the American public to discriminate between the genuine and the false in the ancient decorative and industrial arts, is one received from Mr. Jacques Seligmann, the eminent antiquary of Paris, from whose letters the following excerpts are taken:

"The noble work which you have undertaken so intelligently merits the support of every man who is interested in genuine art. I admire your work, your idea, and you merit the thanks of all your fellow countrymen.

"This letter will show you the deep interest which I take in your remarkable undertaking, and will convince you how earnestly it is my desire to be of service to your very splendid effort. I trust and hope that your museum will have the great success which it so well deserves.

"You can rely upon me, everything will be done to help you to complete your scheme and make a success of your idea. I sent the Cooper Institute a very beautiful false stone statue, French, fourteenth century, which is really worth while to see. You know how difficult it is to get *fine* forgeries. The manufacturer sells them (as reproductions) to unreliable tradesmen who sell them for old and deceive the buyers."

Mr. Seligmann adds that he is sending for the collection a charming forgery, a statuette of the great Burgundian epoch. Such special forgeries have been skilfully handled and put on the market and he has had some trouble to trace their provenance. But he has succeeded in purchasing a fine St. Elizabeth which he is sending as a gift to the Museum for its collection of fakes. Such encouragement from such a man is worth recording and the arrival of the statuette is eagerly awaited.

S. Y. S.

RECENT ACQUISITIONS

Among the objects recently acquired is an unusual dish of circular form, in red pottery, with sgraffito decoration through a coating of yellow slip, over which is a mellow, yellowish lead glaze. Around the margin is a broad band of carved conventional floral ornament. In the center is an irregular star or



SHEFFIELD COFFEE URN.
Eighteenth Century.

rosette, on which is etched an Arabic inscription. The ware resembles strongly the lead-glazed, incised and slip-decorated pottery of the eleventh century which has been discovered at Kus, Egypt. This example, however, is from the Province of Mazandaran, North Persia, on the Caspian Sea, and is of the eighteenth century. We are accustomed to think of the sgraffito wares of European countries, Mexico and the United States, and have learned that this



SGRAFFITO SHAVING DISHES.
Eastern Pennsylvania. Late Eighteenth Century.

decorative process was also employed by Chinese potters, but the thought that this art was also practiced in Persia will be new to most collectors. See cut.

In the previous issue of the BULLETIN an interesting Pennsylvania-German shaving-dish, dated 1793, was described. An illustration of this piece is here shown. Recently a second example, dating from about 1790, was procured by the Museum (see illustration). The inscription around the margin reads:

Halt du nur ein wenig still
Deine hare seind nit viel

Hold still but a little while;
Your hairs are not many.

In the center are incised figures of a bird and tree. The bottom or outside of the bowl is decorated with a house and flowers in red and green on a yellowish ground.

A remarkably handsome urn of old Sheffield plate, in perfect condition, of the last half of the eighteenth century, has been obtained by purchase. The urn is nineteen inches in height, ten and seven-eighth inches in width, and stands on four ball feet. Lions' heads holding rings form handles, and there is a finely engraved band below the lid. It is one of the handsomest specimens of the kind, owing to its beautiful proportions and the grace of its lines.



NOTES

NEW CASES.—The Museum has purchased eight cross-shaped cases for the installation of textiles and objects of small size, which will permit of closer inspection of their contents.

* * *

FURNITURE EXHIBITION.—The special exhibition of old American and English furniture will be installed in the Rotunda and will be opened to the public on November 1st, to continue through the month.

* * *

AMERICAN PORCELAINS.—That portion of the collection of Tucker and Hemphill porcelain with polychrome decoration has been placed in a new case in the East Gallery, adjacent to the white and sepia series from the same early American factory.

* * *

The special exhibition of Fakes and Reproductions, which was opened on April 1st and continued until October, has attracted such widespread attention and elicited so many letters of commendation from collectors and others throughout this country and Europe, that it has been decided to make it a permanent educational feature of the Museum.

SCHOOL NEWS

The Summer Session of the classes of the Art School, under Mr. Ege, opened July 5th for a session of four weeks. The enrolment was the largest ever made for a summer session, being double that of any previous year. The new subjects introduced were: Art in the Graded Public Schools, Interior Decoration, Costume Design, Illuminating. The Saturday lecture tours included the University Museum, Memorial Hall, Bryn Athyn (to inspect the architecture and craft work being carried on there under certain medieval conditions), and local craft shops. Students were enrolled from Montana, Ohio, New York, Connecticut, Maryland, New Jersey, Delaware and Pennsylvania, and represented chiefly the teaching professions. At the end of the course an exhibit of the work accomplished was made, and illustrated talks were given upon art themes.

Mr. Joseph T. Bailey has made his prizes for "Nature Study," offered for the first time last year, annual and added to them another prize for work in silver. Mr. Bailey's interest has grown from inspection of the material displayed at the Annual Exhibition.

The Stetson Hat Poster Competition prizes were awarded to Wade Lane, Miss Margaret Craig and Miss Mildred Post, all members of the Illustration classes. Miss Post has also been commissioned to develop several other ideas submitted. The designs were executed after the closing of the School year and demonstrated the professional attainment of our students.

Miss Florence Hoopes received the second prize, offered by the Art Alliance, for the best water color sketches made at the "Battle of Flowers."

The Illustration class is at present making sketches for the "Corbin Competition" offered by the Corbin Lock Company of New Britain, Conn. Three substantial prizes are offered.

Mr. Charles Frederick Ramsey, one of our former students, has been appointed Director of the Art School in connection with the Institute of Arts at Minneapolis, Minn. After leaving the School here, Mr. Ramsey studied abroad for some time, and then accepted the curatorship of the Academy of Fine Arts, Philadelphia; and later that of the Carnegie Institute at Pittsburgh, from which he resigned to accept the western post. The establishment of the classes of the Institute upon more practical art lines will be one of the problems given Mr. Ramsey to solve.

The School of Industrial Art will be well represented in an exhibition of costumes—theatrical and masquerade—as well as costume designs, photographs, etc., held under the auspices of the National Society of Craftsmen, in their gallery, 119 East Nineteenth Street, New York City, opening October 18th and continuing until October the 28th.

The fourth annual tour of the graduating class of the Textile Department of the School was made after the close of the school year. The party, consisting of twenty-five, visited the largest textile mills in this country and some of the most extensive of their kind in the world.

Notable entertainments on the trip were a luncheon in Providence, furnished by Mr. F. Howe of the Crompton and Knowles Works, and another in Worcester provided by M. J. Whittall Co., at which there were other invited guests. The New England Alumni Association of the School tendered a reception to the party in Providence, and at every stop former graduates came forward to greet the party and show their interest in their Alma Mater.

The cities of Fall River, Mass.; Providence and Pawtucket, R. I.; Boston, Lawrence, Methuen, Worcester, Springfield and Holyoke, Mass.; Hartford, New Haven and Shelton, Conn., were visited, and the mills inspected covered all branches of the textile industry. It was the most successful and enjoyable tour which has yet been undertaken by the School.



CARVED AND SGRAFFITO DISH.
Northern Persia.
(See page 58.)

ACCESSIONS

July—September, 1916

CLASS	OBJECT	HOW ACQUIRED
Books, etc.	Song Book, with Illuminated Parchment Cover, German, 1765..... Illuminated Writing, German.....	By Purchase.
Ceramics	Pottery Pipkin, made at Kaolin, S. C., c. 1858..... Pottery Dish, from the Province of Mazandaran, North Persia, Eighteenth Century..... Maiolica Albarello, Mexican, c. 1750..... Porcelain Bowl and Tray, Worcester, England, 1793-1803..... Pottery Jar, made by Thomas Vickers, Downingtown, Pa., c. 1806..... Pottery Plate, made by Enoch Wood, Burslem, England, c. 1820..... Brown Pottery Lamp, Berks County, dated 1841....	Lent by Dr. Edwin A. Barber. By Purchase.
Furniture and Wood-work	Mahogany Table and Fire Screen, French, c. 1820.... Foot Stool, Pennsylvania-German..... Chest of Drawers, Pennsylvania-German, dated 1790 Cupboard, Pennsylvania-German, c. 1820..... Child's Rocking Chair, Pennsylvania-German..... Heddle, Pennsylvania-German, dated 1795.....	Given by Mrs. John Harrison to Mrs. Frederick Thurston Mason's Collection. Given by Mrs. Hampton L. Carson. By Purchase.
Glass	14 Pieces of Glassware, European and American..... Glass Sugar Bowl, Salt Cup, Cup and Creamer, made by Henry William Stiegel, Manheim, Pa., 1765-1774..... Burning Glass, Pennsylvania-German..... 4 Opalescent Glass Knobs.....	Lent by Dr. Edwin A. Barber. By Purchase.
Lace	Collar Made of Tatting.....	Given by Mrs. Hampton L. Carson.
Metal Work	"Jenny Lind" Stove, made by Abbott and Lawrence, Philadelphia, 1851..... Cast Iron Fire-Place, from the Atstion Furnace, Burlington Co., N. J., Eighteenth Century..... Steel Toasting Fork, Berks Co., Pa., dated 1796..... Collection of Decorated Tinware—Coffee Pots, Tea Cannisters, Apple Dishes, etc., Pennsylvania-German, Mid-Nineteenth Century..... 2 Tin Coffee Pots, Punched Decoration, Berks Co., Pa., c. 1840.....	 By Purchase.
Silversmith's Work	9 Pieces of Flat Silver, Old U. S..... Coffee Urn and Tray, Silver Plate on Copper, Sheffield, England, c. 1780.....	Given by Mrs. Hampton L. Carson. By Purchase.
Textiles	Cotton Bed Quilt, Appliqued Designs..... Cotton Coverlet, Designs Formed of Looped Threads..... White Linen Valance..... Bag Made of Colored Beads..... 3 Silk and Bead Bags and 1 Needle Book..... 2 Pieces of Old Printed Chintz..... 2 Medallion-Shaped Beaded Ornaments..... 5 Dolls..... Black Net Veil, Old Spanish.....	Presented to the Frishmuth Antiquarian Collection by Mrs. Francis Bacon. Lent by Mrs. Hampton L. Carson. Given by Mrs. Hampton L. Carson. Lent by Miss Mary E. Sinnott. Given by Mrs. Jennie Sterett.
Miscellaneous	Necklace and Pair of Bracelets, made of Dried Seeds Paper Picture, Open-Work Design, Pennsylvania-German.....	Given by Mrs. Hampton L. Carson. By Purchase.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

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ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

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Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., Memorial Hall, Fairmount Park, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry ..	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
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Art Primer No. 3, Lead Glazed Pottery ..	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
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Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00
Catalogue of Tiles.....	.25
Catalogue of Fakes and Reproductions ..	.25

Friends of the Institution who desire to devote to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum ofdollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

APRIL, 1918

SIXTEENTH YEAR

Number 61

GRAVE POTTERY OF THE KORAI DYNASTY

The custom of burying ceremonial vessels with the dead persisted in Korea until a hundred years ago, and to this custom we owe the preservation of thousands of beautiful pottery objects which otherwise, in the destructive households of the East, would have vanished centuries ago. So many of these tomb vessels are defective or deformed in the firing, that it has been supposed that imperfect pieces were commonly used for burial purposes and doubtless this was often the case among the poorer people; on the other hand many of them are so fine as to seem to prove that in many instances the very best of a man's possessions were buried with him. This is emphasised by the finding of bronze vessels, implements, mirrors and articles of jewelry of the highest quality of achievement.

In Korea the most beautiful pottery and porcelain dates from the Korai dynasty, which ruled the peninsula from 932 to 1392 A. D. Omitting for the moment all consideration of the rough hand-moulded pottery of South Korea which had so strong an influence on that of Japan, especially on the various wares favored by the tea-masters, we find that the wheel-made pottery of North Korea can be divided into two main types; the celadon-like ware, with or without inlaid or painted designs, and the white pieces that are sufficiently near of kin to the Ting Yao ware of China to be wrongly attributed to that country even by some of our foremost museums today.

The celadon-like ware is heavy, sonant, beautifully potted. The clay is clear grey. Spur marks, varying in number from three to twelve, are found almost invariably on the bases of the pieces. The glaze is clear, thick, vitreous, of a greenish blue which is easily distinguished from Chinese celadon. In the decorated pieces the design is sometimes painted under the glaze in a reddish black pigment which turns black with baking; sometimes done with an inlay of white clay either with or without the accompanying details in black paint; and sometimes merely incised so that the glaze flowing thicker in the incisions makes the pattern appear somewhat darker than does the rest of the object. These incised designs are either drawn freehand with a tool, in very low intaglio under the glaze, or else impressed by means of a mould or stamp; in the finer specimens the work is as good as in the best Chinese wares similarly ornamented, for which they are sometimes mistaken. The use of these two methods is

common to the white and celadon wares. In Japan the term for undecorated celadon-like ware is *Korai seiji* (Korai celadon); this name is also applied to pieces decorated with incised or moulded patterns. The celadon pieces with inlaid designs are known as *Korai unkaku* (Korai clouds and storks) from the frequency with which this pattern appears, and those with painted ornament are called *Egorai* (picture Korai).

The best known and in some ways the most interesting of these types is the *Korai unkaku*, and its characteristics are worth noting as being perhaps unique in the history of Eastern pottery and certainly characteristic of the Korai wares. The object to be decorated is built up or wheel-turned out of the grey clay; the design is then incised, and an inlay of fine white kaolinic clay, like that used in the fine white Korean pottery, is inlaid into the intaglio lines, thus bringing the design flush with the body of the object. In many cases this design is completed with black paint before the glaze is flowed on. A common design is of a small aster-like flower, probably some form of chrysanthemum, which is used both freely and highly conventionalized, but a large variety of designs has been noted and their combinations follow ancient traditions.

The small aster-like flower is much used in the pottery that was made in Japan centuries ago and is still being made in the Korean manner; the pottery called *mishima*. It is however no more likely to be confused with *Korai unkaku* than is Sung celadon to be confused with *Korai seiji*.

The process of inlaying a design in a piece of pottery seems to have originated in Korea before it did elsewhere, but of this fact there is not at present sufficient evidence at hand to justify me in making a positive assertion. It is however certain the process was not used in China and that it appeared in Japan only after the Japanese had been taught it by the Korean potters.

In the small exhibit, now shown, is only one of the celadon-like pieces and this inlaid in the *mishima* manner. The group of small white dishes in the same case are of the type known in Japan as *hakugorai* (white Korai) and belong to a group of Korean wares wrongly labelled by certain people as Sung Ting Yao. Although we are unable to show the great variety of shapes that are to be found in white Korai pottery we have in these small dishes examples of the different glazes.

The most obvious argument against a Chinese provenance for Korean white ware is that thousands of unbroken examples of this very fragile and delicate porcelain have been found in Korea and none exactly like them in China; and that while trade between China and Korea was of course constant, yet it is hardly likely that they would have survived a journey of a thousand miles or so in such quantity as to be still available by hundreds in Korea.

But more conclusive than this is the proof shown by the objects themselves. To begin with, *Korai unkaku* is indubitably Korean. A certain large pot in the Museum at Seoul is of the grey clay and celadon-like glaze common to all *Korai seiji*. It is without question a typical *Korai unkaku* piece. But its interest lies for us in the quantity of white inlay that it shows. Instead of having very small flowers or storks or some other design scattered over it, it has two large panels or medallions, perhaps four inches by three, made of the

white clay. These medallions are inlaid precisely as the smaller patterns are inlaid; on each appears a design, partly painted and partly of the grey clay that forms the body of the jar. The entire pot is covered with a *single* glaze, which over the grey clay is of the strong green-blue color of *Korai seiji*, and over the large white medallions is of the vitreous bluish tone of the best *hakugorai*. A small bottle recently acquired by the Metropolitan Museum is equally clear in proving that the glaze used on *hakugorai* is the same as that used on *Korai seiji* and *Korai unkaku*.

Under the general term of *hakugorai* (white Korai) may be included all the variants of glaze, color and potting for which the same hard, white, close-knit, and generally sonant body clay has been used as a foundation. But the word in its particular sense is also used to define those pieces in which the glaze, even when it flows deep, has no trace of green or blue or yellow. It is a creamy white, even, thin, and often covered with a close net of crackle. There is more reason for confounding this type than any of the others, with Ting Yao.

The commonest glaze on the white pottery is that called by the Japanese *seijibaku*. The almost colorless consistency of the vitreous glaze results in a white ware with an aqueous blue tone where the glaze flows deep.

A variant in color from this *seiji baku* is the so-called *amegusuri* (honey glaze). But this yellowish tinge may well come from the glaze that appears on a number of regular *Korai seiji* pieces in which the color is so far from celadon that it is nearer a brownish yellow. It is not likely that this is more than a haphazard variant.

The glaze called by the Japanese *nyoju* is on the other hand quite different from *hakugorai* and *seiji baku*. It is a greasy white, without craze or crackle or bubbles; it seems slightly opaque and shows the "tear-drops," which are supposed by many people to prove a Sung origin. As a matter of fact the presence of "tear-drops" in a glaze has no significance whatever except to show that the glaze was not perfectly controlled. Nothing could be further from the truth than to consider them typical of a certain period or proof of a certain provenance.

Characteristic of all the white Korean pottery is the pure white clay, the presence of few spur marks on the bases, but often traces of sand; an appearance of having been string-cut and filed; generally an unglazed border to saucers and bowls, which was meant to be covered with a metal rim; lightness and generally sonancy; very fine clean potting; shapes wheel-turned and then often pressed over a decorated mould; and in many cases a quality of hardness and thinness that makes the pieces as translucent as porcelain if held to the light.

The delicate thin bowls occasionally show an interesting technique which resembles that of Chinese "rice-grain" porcelain, but which I believe to be purely accidental in the Korean examples. I have in mind two bowls, one in the Museum of Fine Arts, Boston, and one in the collection of Mr. Charles W. Gould of New York. In both of these the design is of flowers and *karako* (lit. "Chinese children"). The incision is deep, the glaze flows smoothly over it; perhaps in the shrinkage caused by baking, the design has become in many places a slit in the sides of the bowl; the glaze over it leaves it transparent,

on the same principle as in the so-called "rice-grain" porcelain. I assume it to be accidental because I have seen it so seldom in Korea and because the designs do not lend themselves to the technique; they are not constructed in the manner of stencils, but are more pictorial than merely decorative, whereas the designs in Chinese "rice-grain" porcelain and in the Persian "Gombroon" ware, based on this last, are pure ornament.

The fine craft of potting appears to have degenerated toward the end of the Korai dynasty and the white wares of the succeeding period, Ri, are coarse in shape, technique, design, and glaze. The celadon-like ware was discontinued, but before it ceased to be made it had lost its original simplicity of form and a most elaborate and ugly tradition had debased it. The highly ornate pieces of the late makers, while perhaps ably potted with their undercutting and sculptural qualities, are lacking in taste and beauty.

Today under Japanese tutelage *Korai sciji* is being made again in Korea, and the old art is revived for modern use.

L. O. W.



INDIAN SCULPTURE

The Pennsylvania Museum has received recently as a gift from M. Paul Mallon of Paris a fine red sandstone head of the Mathura School of Indian Sculpture and dating from the second or third centuries of our era. It is 25 cm. in height and is set on a modern black marble stand. In all probability it belonged to a statue of the Buddha, as it is uncrowned and the hair is treated in formal curls turning from right to left, as described in the scriptures. It lacks, however, the *ushrisha* or curious lump on the top of the head which in all probability is merely a conventionalization of the method used by the higher classes of the early Indian peoples in arranging their long hair. In many of the Gandharan sculptures it is certainly a knot of hair and, in that art, was common not only to the Buddha but to many other personages, human and divine. The treatment of the features, particularly the deep setting of the eyes, is more western than native Indian but this is a characteristic of much of the sculpture from Mathura and Sarnath.

It is gradually being realized that the influence of Classic art on that of India has been to a great extent exaggerated by the discoverers of the abundant remains of the Gandharan school and their immediate successors. Not that this is not in itself a very important phase in the history of the arts of the world. The fact of the wide dispersion of the Hellenistic sculptors to the Eastward is in itself of great interest and their influence on the arts of the whole further East is undeniable.

But its chief achievement was in demonstrating to the Buddhists that it was possible, without irreverence, to represent the object of their adoration in human form. This idea, familiar to the European mind, does not seem to have dawned upon that of the Indian people until revealed to them by the



HEAD OF BUDDHA FROM MATHURA



SŪRYA DEVA
Indian, probably Twelfth Century



INDIAN SCULPTURE

Romanized Asiatic Greeks who in great numbers carried their craftsmanship far into the East. It so happened that the figure of the Buddha, then and there evolved, came to be accepted as the canonical presentment of him throughout the Buddhist world. Nevertheless the religious spirit and the ideals of beauty remained essentially Indian.

The Hellenistic influence seems to have been felt first sometime during the first century B. C. and to have reached its climax between 50 and 200 A. D. Little is found that can be dated after 400, by which time whatever influence Greece had exercised on Indian art was practically exhausted. Spreading from the Gandharan Kingdom, in the extreme Northwest of India, this style produced an effect on the arts of India, diminishing as it receded from its source. Mathura, a little to the Northwest of Agra, not unnaturally received a considerable amount of the "Greco-Buddhist" impress, but it certainly derives mainly from the older art of the peninsula, which is best displayed in the sculptures of Sanchi and Barhut. In the sculptures found here and at Sarnath we can see the Western formula gradually being absorbed by and lost in those of the dominant Indian.

We have in the Museum a few other specimens of ancient Indian sculpture. The most important of them all is a high relief in black carboniferous shale or clay slate, of which the eminent authority on Indian art, Dr. A. Coomaraswamy of the Museum of Fine Arts, Boston, writes:

"It undoubtedly represents Sūrya Deva, the Sun, driven by Aruṇa in the seven-horsed car. I think you are fortunate to possess such a fine piece of work. It is very accomplished, and well preserved; it is however altogether conventional in detail as well as composition. I should describe your figure as Sūrya Deva, school of Bengal or Bihar under the Pāla dynasty, probably twelfth century." The influence of the Pāla style spread as far as Orissa.

"The small figures of female archers represent Usā and Pratyusā driving away the darkness. The female figures with *cāmrīs* or *cāmaras* are the goddesses Rājñi and Nikṣubhā. The larger male figures are probably Pingala (proper right) and Daṇḍa, protectors of the Sun against the Asuras."

The group is 5 feet 11 inches high and 2 feet 7 inches wide at the base. It is said to have been found, in 1833, imbedded in the mud at low water mark, on the island of Sangur "Gunga Sanjuri" at the mouth of the River Ganges by Mr. P. G. Sinclair, a pilot in the Honorable East India Company's service; purchased from him by its late owner Mr. John W. Rulon then residing in Calcutta, and sent in 1835 to Philadelphia, it was deposited in the Museum in 1886.

The three headless female figures are of pale red sandstone, the tallest being 2 feet 9 inches high. They are late mediaeval, perhaps even seventeenth century, says Dr. Coomaraswamy, adding, "There is something about them that suggests Tanjore or Bengal and also some kind of European influence vaguely suggested." They belong to Judge Sulzberger's collection.

It is greatly to be hoped that we may by degrees acquire other examples of this most interesting art, which is not elsewhere represented in Philadelphia public collections.

H. B.

VENETIAN LECTERNS

The Museum, through the generosity of Mr. Frank Ralston Welsh, has recently been enriched by the possession of two lecterns of gilt carved wood, probably of Venetian workmanship. One of these, that represented in the accompanying illustration, is 5 feet 7 inches high and dates from the eighteenth century. It is well preserved and is highly ornate, with a cherub's head and scrolls of rococo effect. The desk is covered with old brown leather, probably original, with gilt tooling of simple style, and the Christian monogram I. H. S. in the center.

The second specimen is smaller and of more modern manufacture and of less interest from a museum's standpoint. The desk is covered with red velvet, but it is likely that like the finer piece it was used for ecclesiastical purposes.

The Lectern or Lectry, in French Letrin, Lestrin, Leutrin, and finally Lutrin, in Italian "Leggio," means a reading desk used for religious purposes. But the lectern is found in private use through the Middle Ages under Louis IX. It grew to considerable proportions in the fifteenth century. In 1472 there are mentions of such lecterns, which are quite elaborate in their ornamentation as well as of considerable size. These contained space for some thirty or forty volumes. The old inventories often contain entries of such lecterns, royal as well as private, and innumerable pictures show them in use.

After the sixteenth century, however, at least in France, the lectern becomes an article of furniture purely assigned to religious purposes. It is probable that the same holds good for Italy.

It appears from certain passages in old chronicles that the pulpit originated in the lectern or reading stand. For instance, of Dandolo, Doge of Venice, ascending his pulpit in St. Mark's, it is said by Villehardouin:

"Le bon Dux de Venise qui molt ère sage et pros, monta el leteri et parla au peuple"—(The good duke of Venice who was most wise and brave ascended the lectern and spoke to the people).

Again, in the "Roman de Guillaume au Court Nez," the two following lines read:

"Uns archêvesque est le letrin monté,
Qui sermonna à la Chrétienté."

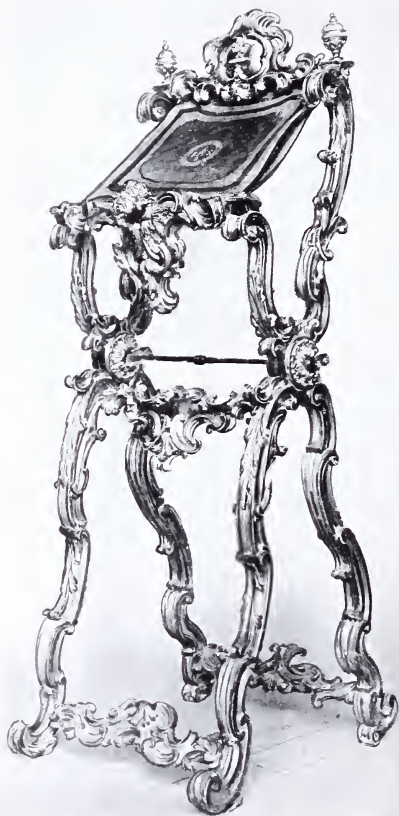
Our Archbishop ascended the lectern and preached to the Christian world. (See Havard, *Dict. de l'Ameublement et de la Décoration*, Vol. III, p. 320, Art. "Lectrin").

Again in the *Grandes Chroniques de France* (V, p. 339) for the year 1330: "mais le jour ensuivant il monta sur le letrin," etc.

In his "dictionnaire étymologique," Ménage designates "Letrin" as the pulpit from which a sermon may be preached.

As there was in the Pennsylvania Museum no specimen of the ancient lectern, the gift of Mr. Frank Ralston Welsh is a most important as well as valuable addition to its collection of furniture.

S. Y. S.



VENETIAN LECTERN
Eighteenth Century

NOTES

Mr. W. Ellis Scull has lent the Pennsylvania Museum in Memorial Hall a small but interesting collection of works of art which are now on view.

First in size, and in many ways in importance, is a throne seat of sixteenth century Italian style, made of carved walnut and decorated with panels and mouldings of the characteristic Italian *Intarsiatura* work, *i. e.*, inlay in coloured woods. This is the only example of this method of decoration in our collection, and while not so elaborate as many specimens to be found in the churches and sacristies of Italy, is excellent in taste and moderation.

The process of inlaying one material with another is of great antiquity. Ancient Egyptian work in this kind has been found of as least as early a date as the fifth Dynasty, and it persisted throughout classic times. It probably died out with the other arts in Europe during the Dark Ages, and owes its revival to the renewed intercourse with the East, which had preserved the practice of most of the Arts during their eclipse throughout the rest of the world. Its revival in Italy, where first it reappeared, seems to have taken place in Siena, where we hear of it as early as 1259. Workmen from this city were employed elsewhere in Northern and Central Italy during the succeeding centuries. About the end of the fifteenth century Florence took the lead in this as in other arts. Splendid examples of *intarsia* work may be seen in the sacristies of the Duomo, Santa Croce, Santa Maria Novella and other churches of that city. The largest and most elaborate work remaining to us, the stalls in the cathedral and San Domenico, and the wainscoting in the Sala del Cambio at Perugia, were the production of Florentine artists. For artists they were, many of them being sculptors and architects of note as well as *intarsiatori*. Here the familiar ornament of the period, together with sprays of flowers and other natural objects, are treated with just the right combination of naturalism and conventionalization which keeps them within decorative bounds. Not much *intarsia* work of importance was executed after 1500 in Italy. Though the art as may be seen in this sixteenth century example by no means ceased to flourish.

Mr. Scull's throne has, besides the inlaid borders, a coat of arms in a shield which looks more seventeenth than sixteenth century in style.

With this he has lent a fine old mahogany armchair of English or American make, formerly the property of Judge James James, 1730 to 1807, and a Colonial mirror in a carved and gilt mahogany frame.

One of the small fragments of sculptured marble is a sphinx, of French eighteenth century make, full of the charm of the Louis XV period; the traditional body, half woman with lion's paws, is topped by a piquant little marquise's *frimousse* with an elegantly arranged perruque.

A most interesting loan to students is a carved wood-block, probably of early eighteenth century date, such as was used in Europe for the printing of chintzes and the flock wall-papers so much in mode in that day.

Finally he has lent the Museum a number of pieces of pottery and porcelain which will be useful in filling the gaps in the admirable collection of those formed with so much taste and knowledge by our late Director, Dr. Edwin

Atlee Barber; this is in its way one of the most important and valuable of such collections in this country.

Among Mr. Scull's pieces are an extremely good water-cistern of Rouen ware, a type which is not very well represented in the permanent collection, and a very curious majolica plaque, perhaps of the somewhat rare Siennese manufacture, painted with a copy of one of Pinturicchio's famous frescoes in the Library of the Cathedral at Siena, which commemorate the life of Æneas Silvius Piccolomini, of the great Siennese family of that name, who became Pope Pius II. These frescoes, ten in number, were painted in the years 1502 to 1507, and it is a matter of record that the youthful Raphael worked on them as an assistant to the master. This is a copy of number five of the series and represents the reconciliation of Piccolomini with Pope Eugenius IV on the occasion of his reception as envoy of the Emperor Frederick III.

There are, besides, some very good Delft plates and a large blue platter by Ridgway with a view of the Capitol at Washington before the erection of the present dome in 1863.

SCHOOL NOTES

Beginning with the re-opening of the sessions on the 7th of January, after the Christmas holidays, a preparatory class was inaugurated to meet the needs of pupils entering for the last part of the school year. Owing to the difficulty of securing instructors it was only possible to arrange the lessons for two whole and two half days a week with the privilege of attending the Saturday morning, and the regular evening sessions, no student being entered for less than a full month. Very soon after this arrangement, it was found necessary to close the Saturday classes to further registration, and withdraw this privilege to the preparatory students.

Many inquiries for classes in mechanical drawing have been received owing to the great need of draughtsmen, and the excellent salaries offered; it has not been feasible to consider the giving of any more time than already arranged for, to this subject.

Miss Elizabeth Norris who has been assisting Mr. Warwick in the regular day and instrumental drawing classes, received the appointment of instructor in drawing and design at the re-organized Public Elementary Art School (formerly Public Industrial Art School), which will occupy too much of her time to admit of her carrying on the work here. The new position is important for the reason that the Board of Education contemplates the development of a better type of art school than has been conducted under its management.

Miss Gwendolyn Harrison has been appointed first art instructor in the Philadelphia Trade School for Girls, just established as a regular part of the city's Public School system, corresponding to the Philadelphia Trade School for Boys. Miss Harrison is a student in the normal class, this being her second

term here. Her appointment is a very gratifying testimonial to the result of her studies in the school.

The Alumni Association has added several new subjects to its war activities: To aid the Bureau of Public Information, Washington, by offering in the School two prizes for:

(a) The best sketch for a poster dealing with national interests, as Conservation of Food, Fuel, Navy Enlistments, Third Liberty Loan, etc. (Awarded to Bernard Fullmer.)

(b) The most effective slogan for a similar use. (Awarded to Miss Venette Willard.)

The suggestions, numbering forty, were commented upon most favorably. The value and range of the suggestions were especially noted, and it was predicted that several would be used in important government advertising campaigns.

To donate materials, and supervise the making of large panoramic charts for machine-gun drills in the various cantonment camps.

To organize a campaign among the members of the association and the students for the sale of War Thrift Stamps. The association appointed a representative to organize the sale in the School, and in two months sold thirteen hundred dollars worth (\$1,300).

The association has proposed practical instruction in the use of farm tools and the preparation of the soil for vegetable growing. The suggestion is to utilize the court-yards of the School, and have demonstrations made either by competent members of the association or volunteers from outside, to squads of pupils who would be interested and willing to study the work. It has also been suggested that among the owners of country properties connected with the School, places might be found for students so trained, to the mutual advantage of the owner and the worker, and in this way losses through draft might be made up.

An organization has also been effected for the drying of fruits and vegetables during the summer, ample contributions of material having been promised for this purpose. This form of food has been placed fourth on the list of supplies advantageous to send to French hospitals, and when ready will be forwarded directly to the individual establishments, thus saving time in re-handling. Demonstrations of the drying processes are to be made before the pupils, at the School, by representatives of the State organization.

Classes for training marines in sketching, and the graphic work required by members of the Fire Control at League Island, have been formed (sessions being held Friday evenings), of which Mr. Ege, Mr. Pitz, Mr. Sinnock, and Mr. Warwick are in charge. They are attended by a group of interested and capable volunteers to whom the instruction is of direct benefit in the making of semi-realistic maps of different types of terraine and objects in the landscape.

An exhibit has been sent to State College, at the request of the Art Director of that institution, to be established in a separate room in the Museum. It is

desired by the college authorities to show the students of the institution the vocational possibilities in art work in another state institution. During the summer there are about 1,000 teachers assembled for special work, and the director hopes that the exhibition of art work which we have there will be the means of guiding them to better appreciation as well as greater power of expression, and a clearer vision of that to which the institution leads. The State College authorities bear the entire expense in relation to the transportation and installation of this exhibit which has been selected and arranged by the Exhibition Committee of the Alumni Association, and is disposed about the room to best display the practical character of the instruction and practice in the preliminary training and results in furniture, pottery, metal work, and costume, with examples of the Normal Art Courses. This exhibit is likely to be more serviceable than the one installed at Harrisburg.

The Alumni Association Traveling Exhibition Committee also compiled a representative collection of the work of the various courses of the School for the use of the Philadelphia Art Teachers' Association. They have planned to circulate the work in all the city High Schools.

The students have organized a campaign for the selling of bonds for the third issue of the Liberty Loan. Their activities are not limited to soliciting purchases among themselves, but extend to the Alumni and all those identified with the School's position as a patriotic institution. Robert Paul Marenzana is chairman of a committee composed of representatives elected by the members of each class.

The students' contributions to the fund for the Belgian and Armenian children were:

January.....	\$100.00
February.....	115.00
March.....	110.00

ACCESSIONS

January—March, 1918

CLASS	OBJECT	SOURCE
Ceramics	Mottled Brown Glazed Doe, Bennington Ware.....	Lent by Mrs. Hampton L. Carson. Lent by Messrs. Walter A., Horace T. and Maurice T. Fleisher.
	Porcelain Snuff Bottle.....	
	Majolica Tile, Italian, Sixteenth Century.....	Lent by Mr. William Ellis Scull.
	Rouen Water Cistern.....	
	37 Plates, Saucers and Plaques, European, Chinese and Japanese.....	Given by Dr. E. S. Vanderslice.
	6 Pieces of Japanese Pottery.....	
	White Delft Tea Jar, Late Eighteenth Century.....	By Purchase.
Medals	Jar with Handle, Rakka, Ninth Century.....	
	Bowl, Rakka, Ninth Century.....	
	Plate, Koubatcha, Sixteenth Century.....	
	Medal, Replica of Medal Designed in Germany to Commemorate the Sinking of the Lusitania.....	Lent by Mr. Robert Hacker.
Furniture and Woodwork	Doll's Cradle, American, Old.....	Given by Mrs. Gregor Drummond. Given by Mrs. Frederick Thurston Mason.
	Wall Cabinet, American, Old.....	
	Throne Chair, Intaisia Work, Italian, Sixteenth Century.....	Lent by Mr. William Ellis Scull.
	Wood Block for Printing Flock Wall Paper.....	
	Arm Chair, American, Old.....	Given by Mr. Francis Ralston Welsh. By Purchase.
	Mirror, Mahogany and Gilt, American, Old.....	
	2 Carved and Gilded Lecterns, Venetian, Eighteenth Century.....	
	"Butterfly" Table, American, c. 1700.....	
Glass	Flip Glass, made by Baron Henry William Stiegel, Manheim, Pa., 1763-1774.....	Lent by Mrs. Hampton L. Carson.
	Plate, probably made by Baron Henry William Stiegel, Manheim, Pa., 1763-1774.....	
Metalwork	Bronze Bust of Osiris, Egyptian.....	Lent by Mrs. W. B. Saunders.
	6 Pairs of Brass Candlesticks, Eighteenth Century.....	
	Pair of Pewter Candlesticks, American, Old.....	
	Brass Braser, Spanish.....	
Sculpture	Alabaster Vase from Tivoli.....	Given by Mrs. Frederic C. Penfield.
	Marble Column from St. Mark's, Venice.....	
	Marble Carving, Lion's Head.....	Lent by Mr. William Ellis Scull.
	Marble Carving, Bust of Woman.....	
	Marble Frieze, Figure of Lions, Vase, etc.....	
Silversmith's Work	Sheffield Fruit Basket.....	Given by Mrs. Hampton L. Carson.
	4 Teaspoons, American, Old.....	
	2 Snuff Bottles.....	Lent by Messrs. Walter A., Horace T. and Maurice T. Fleisher.
	Sheffield Inkstand with Crystal Ink and Sand Bottles.....	
	Cruet Stand with Crystal Cruets and Salts.....	Lent by Mrs. John Thompson Spencer.
	Sheffield Candlestick with Snuffers and Extinguisher.....	
	Sheffield Tray and Snuffers.....	
Textiles	4 Silk and Worsted Bags.....	Lent by Mrs. Hampton L. Carson. Given by Mrs. Gregor Drummond. Given by Master Frederick Fraley, Jr.
	Doll, American, Old.....	
	Doll, Modern.....	
Water-Colors	Makimono-Flower Arrangements.....	Given by Dr. E. S. Vanderslice.
Miscellaneous	Tortoise Shell Purse.....	Given by Miss Otilie Bachman.
	8 Pairs of Tortoise Shell Ear-rings.....	
	Mother-of-pearl and Gilt Hand Mirror, French Empire Style.....	Lent by Mrs. W. B. Saunders. Given by Mr. Howard F. Stratton.
	Carved Tortoise Shell Prayer-book Cover.....	

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$100 or more at one time.

Annual Members—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., 320 South Broad Street, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M.
(Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00
Catalogue of Tiles.....	.25
Catalogue of Fakes and Reproductions	.25

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Corporation.

Witnesses.....

BULLETIN

OF

THE PENNSYLVANIA MUSEUM

OCTOBER, 1918

SIXTEENTH YEAR

Number 63

THE NEW CHILDREN'S MUSEUM

During the summer months, a large section of the capacious basement of Memorial Hall was transformed by the Park Commission into an exhibition hall, well lighted by electricity, in which, according to plans laid out by the Director, Mr. Langdon Warner, before he left us temporarily, has been installed such material as appeared suitable for the purpose of forming the nucleus of what it is hoped to make a Children's Museum.

This includes transportation material of several countries and epochs, represented by actual examples, or by small models both of vehicles and of ships, the latter mainly from Asia. Also some models of dwellings calculated to give children an idea of the workaday life of peoples of other races, and of the manner in which they have solved the problems of existence, as presented to them.

Miss Mary Sinnott's large collection of dolls, including representations of the Papal Court, occupies space at the northern end of the Museum. These dolls are of various description and nearly all national costumes are represented in the series. The collection will acquire increasing interest as the years go by and gradually national costumes pass out of use if not of existence as, indeed, already is the case in many localities. In addition to the Papal and the National series, there are artistic dolls dressed in the height of modern style—some also designed by soldier-artists wounded in the present war, and which represent types—as for instance the Girl from Montmartre, curiously picturesque in her slovenly attire, with her bold face and unkempt red locks. Among the American dolls three are old ones with papier-mâché heads and kid sewed bodies, which made the delight of our venerable grandames when they were children. There are of a later date, French dolls of our own childhood with porcelain heads and woolly blond wigs, and jointed gutta-percha bodies.

A large handsome French doll, presented by Mrs. Sydney E. Hutchinson, was dressed by her mother, Mrs. Stotesbury; and another notable beauty appears in the costume of 1859 with hoopskirt and tulle ball-dress after the style worn by Harriet Lane, when reigning Lady at the White House.

Out of this collection, by filling certain lacunae, a systematically complete history of the doll could be made which would be as interesting to adults as to children.

Next to Miss Sinnott's collection of dolls, has been placed a collection of Mexican muñecos, made by the Indians of the neighboring Republic. This series includes the native occupations of the Mexicans, whether Indians—that is so called "leperos" or the mixed type that represents the middle and governing classes. The bull-fighter, the guerillero are there as well as the humble tortilla-maker and vendor, who sits on her "petate" surrounded by her tools of trade, grinding her corn on her "Metate;" or the charcoal dealer who trots down from the Sierra, his mountain haunt, carrying a pack of his made product, as tall as himself, on his strong, patient back.

It is a fact that these little clay figures are molded and painted by the Indians themselves who never even heard of an art school, although many of them turn out work the realistic accuracy of which would put to shame many of our students.

Across the passage that, like the Pacific Ocean, separates Mexico from Japan, is an interesting series of models of Japanese dwellings, and fortunately the Museum possesses real Japanese figures of the proper size to set off these small houses and give them a homelike, inhabited appearance.

In the Eastern aisle of the hall has been temporarily installed a series of real vehicles ranging from an old chaise, the curious springs of which are made of hard stitched leather, and the entrance to which must have been as difficult to any one save an acrobat, as the biblical eye of a needle—to a London hansom cab of ten years ago, which Mr. John H. McFadden purchased and sent to the Museum to ripen for the benefit of the coming generations. These surely will marvel at the courage of the driver who could be found willing to be responsible at such long range for the good conduct of his horse—the penalty for the short-comings of which was to him a long fall from his exalted perch—and will ponder over the pluck of the passenger who was ready to stand so close to the unknown beast's hindquarters, with his driver and only protector so entirely out of reach.

There are Japanese palanquins of fine lacquer, and a gaily decked Neapolitan cart and harness, and there is a Norwegian sled and horse, and—well, these old friends in their new abode look like newly found treasures. But in many cases the lacunae are so great and numerous as to prove veritable chasms, and those in charge have to look to the traveling public to assist in filling them.

In my humble opinion, no museum display is of real educational value unless it presents a logical series. It is true that to form consistently complete series with original specimens is often impossible. But missing links may be supplied by models or even by good size photographs or drawings. After all, the educational museum must differ materially in spirit and method from the art gallery, which aims at presenting the highest art that money and opportunity can procure.

The educational museum deals primarily with ideas. As my old friend and early guide, George Brown Goode, head of the Smithsonian Institute and in charge of the U. S. National Museum at Washington, used to say: "The museum of the past (he wrote in 1891) must be set aside, and transformed from a cemetery of bric-a-brac, into a nursery of living thoughts. It must stand with the library and the laboratory as part of the teaching equipment of a

great city and must contribute its share as one of the principal agencies for the enlightenment of the people."

In a museum of industrial art, especially one that is established in a great manufacturing center, we have two functions fused, or at least merged, into one effort. The art taste of the period or of the race is applied to the products of its industries. And this brings to bear upon the subject, historic or ethnic influences which the museum expert is bound to consider if he is to produce an intelligent classification.

I have dwelt perhaps more seriously on these questions, because, as far as I know, most, if not all of the children's museums that have been established so far, have dealt principally, if not entirely, with natural history—and that is science pure and simple. A Children's Museum of Industrial Art, therefore, is a new departure. Whether adapted to a general community or only to its children, a Museum of Industrial Art must consider industry as well as art. It represents virtually what, as early as 1874, Sir Henry Cole, the founder of "the Department of Science and Art," urged upon the British as a necessary adjunct of a nation's educational system.

"A thorough education and a knowledge of science and art are vital to the Nation and to the place it holds at present in the civilized world. Science and art are the life blood of successful production."

Now a child's museum should teach the child more than the story of beautiful things or that of industries—it should teach him, quite unknown to himself, an idea of the logical sequence of things. Classification, too often overlooked even in art museums, cannot be set aside with impunity in a museum of industrial art, as upon it depends an orderly habit of mind which goes by the name of "scholarly," but which in reality means nothing more impressive than the cultivation of the quality of intellectual order, and of the sequence of things, the seeking of cause and effect, which leads to logical conclusions.

It seems to me that a child's museum, more than—certainly, as much as—any other, should possess that quality and that to it, more than to any other, does the axiom of the most intelligent museum man I have ever known, apply:

"An efficient educational museum may be described as a collection of instructive labels, each illustrated by a well-selected specimen."

The reason why most museums fail in educational value is precisely because they are made up of objects brought together more or less haphazard, quite irrespective of a plan, and that, of course, however valuable each object may be, their collecting leads nowhere.

The objects exhibited in a museum should be in groups, in systematic sequence, so that they may have a collective as well as an individual significance, thus affording a chance to cultivate powers of observation and become a stimulant to intellectual activity.

To return from theory to practice: The Children's Museum about to be opened, offers great possibilities which, if handled adequately, will result in an unique and invaluable educational instrument in this community. To complete such a museum as can only be indicated with the present material at hand, must cost some money. The traveling public, however, doubtless

could help materially in adding much from its superfluous stores as well as by bearing in mind the needs of the Museum, while in distant lands.

What is needed just now, is a definite plan toward the carrying out of which both those in charge and the community, once it understands the needs, may work. Above all do not get discouraged by the incompleteness of the present beginning, and remember that "a finished museum is a dead museum," and a dead museum is more useless than a dead horse.

S. Y. S.



SARACEN INLAID METAL WORK

While much, and, indeed, much good, metal work is done now-a-days, one conspicuously beautiful branch of this craft has been strangely neglected. This is a method of inlaying and engraving practiced by the medieval Saracens and popularly, but erroneously, known as Damascening. It is in the hope of encouraging its revival that I wish to draw attention to the examples, few in number and unfortunately not of the finest quality, of this splendid art, in the Pennsylvania Museum. I will use some of these, however, as illustrations to a brief account of the history and technique of this process.

The art of inlaying metal in metal is of great antiquity; one need only recall the superb weapons of bronze from Mycenæ and Egypt, dating from between 2000 and 1000 B. C. to realize that the craft, of which they are such consummate examples, must be even more ancient than this remote time.

But the manifestation of it with which we are concerned is from two to three thousand years younger still.

In Mesopotamia in the twelfth or thirteenth centuries enough of the ancient tradition of this and many other arts had survived the iconoclastic deluge of the Moslem conquest (in about 625 A. D.) to respond to the stimulus provided by the overthrow of the Kalifate by the less bigotedly religious Turks. Under these last the steady growth of the more liberal of the two great Mohammedan Sects—the Shi'ite permitted the use of human and animal figures in the arts and the perennial skill in craftsmanship of the Persian and Mesopotamian peoples revived.

The earliest examples of Saracen inlaid metal work known to us are from Mosûl on the upper Tigris. They are probably not earlier than the thirteenth century although one or two pieces in which this technique appears, sparingly employed, are dated 1159 and 1190 A. D. One of the most splendid examples is in the British Museum and is dated 1232 A. D. The finest work ceased to be made by the end of the fourteenth century.

The chief characteristic of the Mosûl style is the predominance of the figures of men and animals. The lavish use of silver for inlay is its most conspicuous feature, technically; gold is rarely if ever used, though red copper is, occasionally. The brass or copper base is often entirely covered with the more precious metal and the intervening spaces are generally filled with a black bituminous composition.

In about 1255, possibly as a result of the Mongol invasion, the art suffered a brief eclipse and probably about this time many craftsmen emigrated to



DETAIL OF MOSUL WORK.
(99-758)

Syria and Egypt, where their art underwent certain modifications in harmony with the tastes prevalent in those lands.

In Syria, where Damascus and Aleppo were the chief centers, during the fourteenth century, men and animals disappeared from the decorative repertoire of the metalworker but birds remained and *rosaces* filled with flowers, such as are common in the tile work and pottery of this part of the East, became the predominant feature of Syrian work. The Damascene craftsmen also probably inspired the use of gold in the inlay, this is known to have been a favorite method of theirs.

By far the most numerous of these works of art are Egyptian and are classed as Mamlūk, the name of the magnificent Sultans who governed that



MOSUL WORK, PERHAPS XIV CENTURY
BRASS, ENGRAVED AND INLAID WITH SILVER.
(99-758)

country from 1258 to 1507 A. D. They are the most easily dated from the inscriptions which form the chief feature of their decoration. These usually vaunt the titles and achievements of the Sultans or their courtiers. The human figure does not appear in Mamlūk work except on pieces used in astrology, but birds, ducks in especial, and fish often occur.

Cairo was the capital where most of it was made and the art survives there to the present day.

Most of it now is merely engraved work, though, since the influx of winter visitors into Egypt, inlaid work of considerable merit is produced in the Mamlūk style, sometimes very elaborate and inlaid with gold as well as silver.

M. Gaston Migeon, *Conservateur* in the Louvre Museum, who has made exhaustive studies of the arts of the Nearer East, and Mr. Stanley Lane-Poole, the English authority on this subject, agree in general in these classifications, though M. Migeon is far from being so definite in his divisions as Mr. Lane-Poole, admitting frankly that Syrian and Mosūl work are easily to be confused, and that the so-called Yemen (Arabian) is only to be distinguished from Egyptian by the subject-matter of the inscription. Indeed he inclines to the opinion that the Sultans of Yemen obtained their works of art directly from Cairo, some are so inscribed, of which powerful court they were satellites in the fourteenth and fifteenth centuries.

By the fourteenth century Persian metal work, directly descended from that of Mosūl, was in full flower. Figure subjects remained in high favor, but the costumes had become Persian instead of Arab or Mongol. Gold was more and more used there as time went on, and the piercing of the metal leaving the patterns *cjourés* is also a characteristic of Persian work, although it is occasionally to be found in such objects as incense burners of earlier date.

There are several fairly good pieces in the Museum some of them quite modern. Indian inlaid metal work is also represented. It flourished in that country under the magnificent Mogul emperors and though greatly deteriorated has not since died out. It is known there as Keft work; Keft being Arabic for inlaying of all sorts. It was also the name from very ancient times of the port of Egypt on the Red Sea whence traders sailed for the Farther East.

In the sixteenth century the art began to be practiced in Venice chiefly by Oriental workmen whose style, while influencing, was also modified by, the spirit of the Italian Renaissance.

A brief account of the process whereby the beautiful results of the Saracenic metal inlayer were achieved is perhaps the most important part of this paper.

No soldering was employed, in the best period, but the original surface was cut away in planes deepening towards the edges, which were slightly undercut. The silver was then forced into the cavity as nearly as possible to a level with the brass base and the rebated edges burnished down over it. The inlaying of the finer lines, where there was not room for undercutting was achieved by punching a series of notches with an oblong headed instrument, into which notches the silver was pressed with a burnisher of jade or agate.

The earliest work was never accomplished by stippling the surface of the cavities with little triangular notches which serve as teeth to hold the inlaid plates down; this process was only used in later times and in Venice when the art spread in the sixteenth century to that semi-oriental city. The modern method is to roughen, either by notches or crosshatching, the entire surface and then to press into these with a burnisher the very thin plates of the precious metals which are cut into the desired shape and subsequently touched up with a graver. A small amount of heat is used to make the gold and silver adhere closely. This is the way in which the modern Russian, Persian, Indian and



BRASS, ENGRAVED AND INLAID WITH SILVER.
(93-112)



INDIAN.
IRON, INLAID WITH SILVER.
(99-357)



PERSIAN.
BRASS, ENGRAVED AND INLAID WITH SILVER.
(92-700)

Spanish "Damascening," so called, is done; as may be gathered, it is not inlaying at all, but what I prefer to call encrusting.*

The inlaying having been completed, the artist then proceeded to complete, with a graver, every detail of his design, faces and dress of the men, feathers and fur of beasts and birds and every detail of floral and other ornament was delicately and minutely chased on the silver. Everything, except the smooth faces of the letters of the inscriptions in Mamlūk work, was engraved. No portion of the work was slurred over even if it was not likely to be often seen.

Stanley Lane-Poole tells an illuminating story of Mahmūd El-Kurdy, a Saracen artist established in Venice in the sixteenth century, who, when he made use of the stippling process, described above, stippled his notches in graceful scrolls although he knew that they would be immediately concealed by the silver plates they were designed to hold. The accidental loosening of some of these has betrayed the artist's honest work.

Nos. 99-758 and 99-357 in the Bloomfield Moore collection and Nos. 93-112 and 92-700 give us some idea of the process I have described though none of them is of the highest excellence and all much later than the best period.

While urging the revival of this exquisite art I would not be understood as advising a slavish imitation of Saracenic ornament in the use of the process. It can be adapted to any style of design and the student must remember, that although the chefs-d'oeuvre of the technique are Saracen, no art is truly living unless it strives to express the spirit of the age in which the artist finds himself.

Besides the examples of this art in the Pennsylvania Museum, there are there and in the School Museum several admirable reproductions of famous pieces from European collections, and at the present time some exceptionally fine specimens on loan in the Museum of the University of Pennsylvania.

H. B.

*Our lax use of the words Damascene and encrust has been adopted from the French, in which language *Damasquiner* means to make incisions in steel and fill them with gold or silver wire. *Incrustrer*, meaning literally to encrust, has come to signify any sort of inlay, an obvious perversion of the plain sense of the word, since to encrust is to cover over, while to inlay is to insert into.

The Encyclopædia Britannica gives the same definition of Damascening or Damaskeening, admitting that it is sometimes applied to the production of Damask (i. e. "watered") steel. But, in so defining, it speaks of it as "the art of encrusting gold, silver or copper wire on the surface of iron, steel or bronze," giving then an elaborate description of the process of inlaying. It repeats this misuse of this word in describing Inlaying which it defines as a method of encrusting or otherwise inserting in one material a substance differing therefrom in color or nature. This is a correct description of inlaying but is in no sense encrusting, as has been stated.

The New English and the Century Dictionaries give both "watered" steel and "the art of ornamenting the surface of one metal by inlaying with another" as definitions of Damascening or Damaskeening. The Century quite correctly informs us that in incrustrated work in metal the surface is decorated by attaching to it ornaments also in metal.

A new and clearer set of terms is obviously needed to describe these various processes of decorating one metal with another.

It is always dangerous to try to replace traditional terms, even if incorrectly used by those which more accurately describe the subject under discussion, otherwise I should be disposed to suggest that Damascening be limited to the production of laminated or watered steel, since that is described by no other single word: the Inlaying of metal in metal is lucidly definite.

Encrusting could then be reserved for the process of applying one metal on another without inlay, and Plating would continue to express the entire covering of one surface with another. In this way the present confusion would be relieved by an accurate definition of the processes involved.

SCHOOL NOTES

The fifth Summer Session of the School opened July 8th and closed August 2d. The enrolment of forty-eight included (besides those from Pennsylvania) supervisors of drawing from Wisconsin, North Carolina, Virginia, Maine, District of Columbia and New York; ten students preparing themselves for drafting positions with the government; and one young man who made an especial study of color theory to direct men camouflaging the ships of the Emergency Fleet.

Poster design and rendering was especially emphasized to enable the drawing teachers to obtain this coming year more effective patriotic posters. Interesting and successful experiments were made in tied and dyed work.

The session closed with an exhibit of the work done.

Fourteen will be awarded the Summer School Certificate.

The lectures on Patriotic Training Work for Teachers given in co-operation with the National Security League, had an average attendance of 56. The principals and teachers enrolled had in their charge last year over 21,000 pupils. This course has beyond doubt enlightened them as to the causes and issues of the war, and inspired them to spread a proper propaganda through the children to the homes. Mr. Dougherty Reese, a well-known lecturer, delivered two supplementary talks on Russia and Italy, and their relation to peace adjustments.

An important feature of the Summer Session is the attendance of teachers who received their appointment to positions while pupils of the regular daily course of study here, and had never been able to complete their records for the diploma. Several, by the credits obtained in the Summer Class, in the few seasons it has been operating, have completed the requirements and received the diploma.

There is of course some uncertainty as to the exact conditions for the coming regular School session. Changes all through the country have interfered with the enrolment of students coming from a distance. The great demand for all kinds of skilled drafting, wood, and metal working, has absorbed practically all the students qualified, and they are serving as heads of mechanical drawing rooms, pattern shops, casting and other processes, and many are working in the ranks of ships, locomotive and other mechanical operations. The Camouflage Corps, both here and abroad, have naturally received many of our graduates, and the Medical Museum, and other war record-keeping divisions of the army and navy, have engaged our illustrators and modelers.

Mr. Henry C. Pitz, the instructor in nature study, and the decorative interpretations of this subject in practical illustration, has been drafted and gone into the service, which has absorbed so many of our younger men. Mrs. Isabelle Wildermuth Bailey may resume her former charge of at least a portion of these subjects, which will enable the School to maintain the same standard of observation and expression.

The Students' Committee has organized for the Fourth Liberty Loan Campaign. Robert Paul Marenzana, the chairman of this body in its very successful drive for the Third Liberty Loan, goes into the navy service the

date set for the opening of the School, but will conduct the work the previous week and it is expected his inauguration of the activities will give the impetus to carry it far forward.

It was natural that through the Summer, much poster work, particularly of a patriotic character, should be done, both in prize competitions and as regular employment. Frederick C. Knight has carried off the most honors in the Normal Class, and has also filled an important position during vacation. His "Good Health" prize poster for the Anti-Tuberculosis Campaign in Pennsylvania, attracted much attention. In this competition all the prizes went to pupils of the School—Miss Mildred Buckley winning the first; Mr. Knight the second; Miss Helen Connor the third.

The most important single work service upon which the School has yet entered is the part it will take in the conducting of the School of Occupational Therapy which opens October 2d. The suggestions from Washington are to make the Philadelphia course more comprehensive than any other given in the United States, as the scale of which operation has been planned here, is larger than elsewhere, and the government desires that at least one of the established schools shall include the work necessary for all the types of war-affected men. As the conditions range from partial to almost total physical disability from mere stupor to actual mental overthrow, the list of necessary elements is large. By the co-operation of all the educational institutions and the hospitals, adequate resources are assured and it gives Philadelphia this first opportunity to unite such organizations in mutual aid, and "curing by occupations" will become a more essential feature of the civil hospitals, as its effect upon war patients is noted.

It is interesting and instructive to recall that the number of students already trained in the School have been handicapped by various defective physical conditions, but attained success in their own lines of work. There are instances here of students deprived of the use of one or both legs, either by amputation or paralysis, one arm, one eye, various fingers, deformed backs, and of course deafness. In no instance has any one of these defects prevented perfectly normal training, and execution of the subjects of design and craft work taught here as professions.

Since the last report, the School has received the following gifts:

From Mrs. W. W. Gibbs—Fourteen volumes of miscellaneous subjects, illustrated.

From Mrs. Albert B. Weimer—One full year's set of copies of *The Mentor* (magazine).

From Miss Bachman—A coin cabinet in oak.

From Mrs. James Mifflin—Italian hair and neck ornaments.

Miss Margaret Baugh having left as a memorial to Doctor Edwin Barber, former Curator of the Museum, the sum of \$50,000, "to be used to revive, carry on and develop" the kind of pottery formerly made in Pennsylvania, which so interested both Doctor Barber and Miss Baugh, it is hoped that the School may now be able to advance its work begun along those lines more than thirty-five years ago, and which within the last few years has made many strides forward. At various times the effort has been directed to the slip and sgraffito decorative pottery, but not sustained, owing, both to the lack of funds and to

the necessity of giving up the workers at the end of their diploma course. The establishment of foreign scholarships in 1914 enabled the Director to select pupils of special subjects, and take them abroad for advanced study, and among those who benefited by this opportunity, was Leon W. Corson, a Pennsylvania student, directly interested in this ware, and particularly well acquainted with its former production in his own neighborhood. His study of the examples existing in Holland and Italy, was most satisfactory, and he returned to America to carry on the production and reproduction of this type. He was prevented by the failure of his health, and his death soon afterward cut short what promised to be a brilliant career. The School possesses good examples of his work, both completed and in process, and many renderings in color which he made from early historical examples, which he studied in the Italian museums and at the Cantagalli studios in Florence.

The collection of native pieces of this pottery at the Museum in Memorial Hall is undoubtedly the best in the world, and offers all the inspiration which can be locally obtained. Such scattered examples of this ware produced in other countries as may be found in various places in America, will serve their part in the revival and establishment of this pottery, but the real quickening power is in the design which the simple process and composition inspired for the over-lay of the two-colored clays, the ease of execution and the natural features in the manipulation of the medium, all tend to suggest various plays of thought and fancy, not offered by the more subtle and difficult forms of pottery making.

The early Pennsylvania settlers were practical folk, and the aim of their potters was to supply the actual needs of an unimaginative people, but those who undertake "to revive, carry on and develop" this ware now have a much greater altitude and a richer field of purpose and result.



CATALOGUES OF THE J. PIERPONT MORGAN COLLECTIONS

Mr. J. Pierpont Morgan has generously added to the Catalogues of his Father's collection of Chinese Porcelains and of Watches, which that great collector presented to the Museum Library several years ago, no less than seven more of these famous Catalogues, making seventeen splendid volumes in all, containing the records of nine departments of the Morgan collection.

The new volumes comprise the Catalogue of the Collection of Paintings at Princes Gate and Dover House, London, in three large folios, profusely illustrated, some of the plates being in color. The introduction is by Humphrey Ward.

There are four volumes of the Catalogue of a Collection of Drawings by the Old Masters formed by C. Fairfax Murray and purchased in its entirety by Mr. Morgan.

Four handsome volumes of the Catalogue of the famous Morgan Collection of Miniatures by C. G. Williamson contain a very complete history of this art, illustrated by numerous examples of the work of its most distinguished professors.

This is also true of the Catalogue of the Bronzes of the Renaissance which was written by Mr. Wilhelm Bode and is the last word by that authority on this important and interesting subject.

The Catalogue of Twenty Renaissance Tapestries by Seymour de Ricci is, equally with the two last, more than a mere chronicling of an individual collection, it is an authoritative work on the subject. One about which too little has been written with real scholarship.

The Catalogue of Old Plate is likewise the work of a recognized authority on the subject, having been prepared by E. Alfred Jones whose "Old Silver of American Churches" is one of the standard books on the silversmith's craft.

The last of these beautiful volumes is of greater interest to the student than to the layman, being the Catalogue of Cylinders and other Ancient Oriental Seals made by William Hayes Ward.

Besides being of great value to the student the majority of these volumes well merit the epithet sumptuous. They are all exceptionally well printed and "made," on the very finest papers with illustrations in the most modern and perfect processes, varied with the varying demands of the objects to be reproduced. A large portion of them are bound in full morocco, silk lined and tooled with appropriate and tasteful ornament, the work of the best bookbinders of today.

They are in every sense a monument to the liberality and fine taste of the greatest of American collectors and the Pennsylvania Museum is to be congratulated on being the recipient of Mr. Morgan's enlightened munificence.



RECENT BEQUESTS

During the summer the Museum has obtained by bequest:—

From Miss Mary K. Bent a portrait in oil signed and dated 1843 by Rembrandt Peale of a "Boy in a Red Jacket;" a horse, by Buenessen, of Royal Copenhagen Porcelain; a small collection of Chantilly lace and a number of books on art subjects.

An interesting collection of works of industrial art has been presented to us by Mrs. Albert P. Brubaker in memory of Frederick J. Kimball and Helen Kimball Grafflin.

Although Mrs. Kimball, by her second marriage to Mr. William H. Grafflin, became in later life a resident of Baltimore she and her first husband were prominent and loyal Philadelphians who resided at Red Gate, Germantown, and it was in fulfilment of Mrs. Grafflin's expressed wishes that Mrs. Brubaker, who inherited the contents of her house at Glencoe, Maryland, bestowed the following objects in the Pennsylvania Museum.

Chief among them is a valuable addition to our collection of Delft ware, most of the fine pieces of which, at present exhibited, being loans. A set of twelve plates of this ware are marked as the production of the well known "De Porceleyne Bijl, Porcelain Axe" factory; they are decorated with figure subjects, following

the avocations appropriate to each of the twelve months; the costumes are of about the year 1700. With these are six large plates, several of them very good, and a garniture of four covered vases of blue and white Delft decorated in the Chinese manner.

There are also two large Chinese "Powdered-Blue" jars, with covers, mounted in ormolu of the period of Louis Sixteenth, and a Chinese Celadon jar with engraved decoration under the glaze, likewise mounted in ormolu.

Two black basalte jugs, one for wine and one for water, designed by Flaxman the sculptor and made by Josiah Wedgwood, c. 1763, a Meissen (Dresden) porcelain box and an English luster bowl inscribed to the honor of "Jack Crawford, The Hero of the Constitution, October 11, 1797," complete the list of ceramics.

There is a bronze statuette of "Icarus" by a French sculptor, Ferrat, signed and dated 1849 and a reproduction in bronze of the well known antique group of "The Boxers."

A gold, enameled and jeweled watch and chain, with Turkish numerals, made by George Prior, London, c. 1825.

An old harpsichord in a gilt and painted-gesso covered case, and a curious old dulcimer in a painted case of eighteenth century design, are the most important pieces of furniture in the collection; there are besides two large pieces of inlaid furniture, with ormolu mountings, in Louis Fifteenth style and a Korean chest with heavy brass mountings.

The furniture is displayed in the appropriate alcoves of the galleries devoted to that purpose, while the smaller objects are now on temporary exhibition in a case in the Rotunda, previous to their permanent installation.

ACCESSIONS

July September, 1918

CLASS	OBJECT	HOW ACQUIRED
Ceramics	Figure of Horse, Copenhagen Ware Garniture of 4 Delft Vases 2 Powdered Blue Vases, Chinese Celadon Vase, Chinese 2 Black Basalt Ewers, by Wedgwood, c. 1763 12 Delft Plates, "The Porcelain Axe Pottery," c. 1700 6 Delft Plaques Luster Bowl, England Jewel Box, Meissen, Late Eighteenth Century Worcester Teapot, c. 1812	Bequest of Miss Mary K. Bent. Given by Mrs. Albert P. Brubaker, (The Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection.) Lent by the Commissioners of Fair- mount Park.
Furniture	Spinet, Italian Dulcimer, Italian Comode, French, Louis XV Style Bahut, French, Louis XV Style Chest, Korean	Given by Mrs. Albert P. Brubaker, (The Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection.)
Jewelry, Enamels, Etc.	Watch and Chain, Enamel and Gold, by George Prior, London, c. 1825	Given by Mrs. Albert P. Brubaker, (The Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection.)
Laces	Chantilly Black Lace Flouncing Chantilly Black Lace Shawl Collar made of Tatting 2 Pairs of Lace Mitts	Bequest of Miss Mary K. Bent. Given by Mrs. Lucy Whitfield Harper.
Metalwork	Bronze Figure, "Icarus" Bronze Group, "The Boxers" Fire Insurance Plate, "F. I. Co." Circular Tin Bathtub	Given by Mrs. Albert P. Brubaker, (The Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection.) Given by Mr. John Story Jenks to the Frimuth Collection.
Paintings	"A Portrait of a Boy," by Rembrandt Peale, 1843	Bequest of Miss Mary E. Bent.
Silversmith's Work	6 "Teaspoons, by Fisher Bros. Creamer, by Christian Wiltberger, Philadelphia, 1793-1819 Tablespoon, by Stockman & Pepper, Philadelphia, 1831 3 Teaspoons	Lent by Mrs. Lucy Whitfield Harper. Given by Dr. E. S. Vanderslice.
Textiles	Sampler, made in 1819	Given by Mr. John H. Willar.
Miscellaneous	Saddle and Bridle, Mexican Crystal Ball Supported by Carved Ivory Elephant	Lent by Dr. Bernard Berens. Given by Mr. Edwin F. Keen.

THE PENNSYLVANIA MUSEUM BULLETIN



PUBLISHED AT MEMORIAL HALL, FAIRMOUNT PARK, PHILA-
DELPHIA, BY THE PENNSYLVANIA MUSEUM AND SCHOOL
OF INDUSTRIAL ART NUMBER 65 FEBRUARY, 1920



Stone Head of Bodhisattva

AMONG the great examples of the art of the T'ang dynasty in China (A. D. 618-907) is the stone head of a Bodhisattva secured by the Museum in Peking last year. It is extremely unfortunate that nothing is known of its previous history or *provenance*. Until the present state of haphazard Chinese purchase and collection is stopped we shall be dependant on dealers for our information concerning objects of the first historical importance. Such information is seldom reliable owing to the circumstances under which it was gathered. Thus, although this head is said to have come from Honan Province and may well have been found there, it would be highly improper to label it so.

Concerning the attribution of period, however, we are less likely to go astray, though there is nothing but stylistic evidence to build upon. Enough dated statues remain in China and enough have been brought abroad to give us ample material on which to base an attribution.

Perhaps the most striking thing about the head on first sight is the extraordinary height and elaboration of the headdress or hair arrangement. So far nothing has come to light with which it may be closely compared. If, indeed, the hair arrangement represents any actual form that was practiced in China, which is doubtful, the locks must have been supported high above the head on some foreign substance and then coiled in concentric whorls at either side and on top. It is probable, however, that we need not strain to determine the exact formation of the curious structure because the artist himself had no clear conception of it. Given so much stone in block, and a pleasing proportion of headdress and face once established, it remained only to elaborate it. This the sculptor did in a manner evidently intended to suggest hair.

During the three distinguishable artistic periods of the Epoch of Division between North and South (A. D. 420-618) the Bodhisattva were shown with high-piled mounds of hair studded with jewels and held in place by circlets, or else in complete and elaborate crowns which hid the hair completely. The Buddha was always shown as he is today, with close-cropped head. But both Buddha and Bodhisattva usually had, at the top of the head, a curious excrescence or dome (Sanskrit *Usnisa*), which is one of the divine attributes of Buddhahood by which the child at birth is to be recognized.* This was from the earliest times used by image makers in a decorative manner, and by those degenerating into a naturalistic manner was often hidden entirely by a crown or an elaborate hair arrangement.

*This, according to the scriptures, should today be one of the signs by which the new-born reincarnations of the Dalai Lama and the Mongolian Huctuctu are discovered by the bishops.

Thus by the first quarter of the seventh century one may begin to look for types analogous to the head in question. Dated examples from the T'ang dynasty are not numerous, but there are a few from which parallels may be drawn. It becomes clear on examining the available material that the logical progression from forms seen at the Yung Kang grottoes, dated in the middle of the fifth century through those of Kung Hsien and Lung Men carved during the next eighty years, there is a natural progression of style. The early types have level eyes and high-arched brows, and the Buddhas and Bodhisattvas at least are characterized by the "archaic simper."

The early angle formed by the brows which, springing sharply from the ridge of the nose is, toward the end of the period, modified to a rounded arch merely continuing the line on either side of the nose. The great Fenway Court triptych, owned by Mrs. John Gardner is perhaps the best example of the latter, and being dated (A. D. 543) may be taken as the type.

Obviously T'ang sculptors at first made few changes. What they did was to elaborate details and to "humanize" the countenances and the poses.* To the Western eye their great triumph was to solve the curve of the lips and to do away with the curious smile, miscalled the "archaic simper," familiar in the early sculptures of Europe and the nearer East. Beauty became an end in itself, though not yet at the expense of all god-like qualities.

In the Cleveland Museum of Art is a head of severe simplicity and great beauty, which is perhaps the best example of the type from which our example sprang. In the Metropolitan Museum is another head about which one can be less certain, but I am inclined for the moment to believe it a generation later because of the composite nature of the eyebrows represented by both a ridge and a groove.

If then the Pennsylvania Museum head fits in date between these two it corresponds with some exactness to the splendid erect Bodhisattva statue in the Metropolitan Museum, in which the hair is piled high over a concealed *usnisa* and held by a comparatively simple circlet, a fact which prepares us for the omission of all jewelry on the head under discussion. Here the hair is plaited and coiled in ten separate whirls, those on the right and front turning in orthodox fashion to the right,† those on the left and back to the left.

The fact that no *urna*‡ appears in the forehead is explained by a trace still left on the stone (distinguishable even in the photograph) of a band across the forehead, from which a disc depends above the nose between the eyes. This probably is all that remains of gold leaf lacquered to the surface. In earlier days the *urna* was part of the business of the sculptor, but by the T'ang period it was often left to the man who applied the color to represent.

*Nothing could be more human than the natural poses of the lesser deities of the early Six Dynasties. But there is a sharp line drawn between the style used in depicting them and the strictly heirarchical tradition of the Buddha and the Bodhisattva. It is with the latter group we are now dealing.

†The second of the thirty-two signs of Buddhahood.

‡Sacred jewel or eye set in the brow of the Bodhisattva.

If our hypothesis is correct, and the Metropolitan statue is of the same period as our head, we must reconstruct a body with as much grace and power as that in New York. That it was erect is probable from its size; that it had all the dignity and other worldliness of the Elder Gods is certain from the fragment which remains. It was probably something under six feet in height, but received further impressiveness from the pedestal that undoubtedly added a cubit to its stature. The well-preserved statue of Kuan Yin in the Museum of Fine Arts, Boston, though probably later in date and undoubtedly less beautiful to our eyes, is mounted on a double lotus pedestal, guarded by four lions, which is very likely to be of the type which we are seeking. It is of the developed T'ang style, with full even sweeps of lotus petals, the lower row curiously ridged along the mid-rib, and lions seated on guard at the front corners and less conspicuous ones prone behind.

From the foregoing sketch of the evidence on which we base the attribution of early or middle T'ang date to our Chinese head, it will be obvious that the whole structure on which we have to build is all too insecure. It is to be hoped that evidence will be forthcoming at any minute which may correct these attributions for all time, but till then we can but compare notes and examine the slender evidence with an open mind.

Concerning the aesthetic value of this piece of sculpture it is unnecessary to write. In the reproduced photograph the impression given by the original is largely lost. But even to the unaccustomed eyes of the Westerner, it is benignant and gentle, with a loveliness beyond mere humanity.

L. W.

Two Examples of Stained Glass

THE Pennsylvania Museum has recently obtained by purchase two examples of ancient glass, which recommend themselves to the attention of the antiquary from different standpoints. Both are said to have come from Rheims. Whether or not this attribution is correct, both are certainly of French provenance.

One appears to go back of the fourteenth century when a Gothic architectural design enframing the figures forecast the canopy style, which was to become typical of the fourteenth and fifteenth centuries. It also betrays the stiff, ungainly conventionality of pose, of body, arms and legs, staring eyes and ill-proportioned heads, reminiscent of the Byzantium draftsmen of mosaics, to which the early glaziers probably were indebted for their quaint styles of drawing.*

At this time the use of paint in securing effects other than features of the face or small details was unusual. In the fragment of window

*Stained Glass in France. By Charles Hitchcock Sherrill. Introd. p. 17.

before us the surface of the pot metal* glass is worn and disintegrated which, unless examined closely, gives a generally mottled appearance when hung against the light. But with the exception of the features of the prelate and his faithful, the window bears every evidence of an antiquity running considerably back of the fourteenth century. The detail of the mitre and of the Bishop's crook are also marked by a form and a simplicity that are not found in later times.

In very early mediaeval times the outline of the picture was depicted by the leading. Such an example may be seen in the Pennsylvania Museum collection. It represents two men in chain armor working. It is believed that the Venetians, those indefatigable carriers of trade, carried the art to France in the tenth century—perhaps as early as the eighth or ninth century, under the reign of Charlemagne, and that it was derived from the Byzantine mosaic.

Windows of colored glass were used by the Romans. And it is said that the thick lattices in Arab Art, in which forms of brightly colored glass are set, and upon which the idea of the jeweled windows of Aladdin's story appears to have been based, are but Eastern offshoots from this root.

Theophilus, the worthy monk, who wrote, probably in the twelfth century, a Latin treatise to which every writer on the subject must refer, stated that the art was a French one. An inquiry, described by Mr. Charles Sherrill,† led to Byzantium, to which the early glaziers were indebted for their quaint style of drawing. As mentioned above, the early glass, with the ungainly poses of the figures, staring eyes and ill-proportioned heads, reminds one of the Byzantine mosaics in Venice. Mr. Sherrill, in his demonstration, brings together in comparison a figure from thirteenth century glass, one from a Limoges enamel, made some time between the tenth and thirteenth centuries,

*"Pot Metal Glass" is colored when in fusion, the color running all through the glass. Later, glass was colored by "flashing," that is, coloring it on one surface only. "Stained," which, colloquially is used for all colored glass windows, is painted with a pigment into which pulverized glass or silicate mixed with gum and applied with a brush was then fired in the kiln. This paint was opaque and should not be confused with the stain or enamel of later periods. None other was used by the early glazier artists. When the glass had been so treated the stain became a part of the surface much as the "flash" or coated glass fused and formed a colored surface on one side only. This stained glass appears in yellow early in the XIVth Century and later in other colors. The process resulted in a purer glass than even "pot metal" glass, that is, the method of coloring glass throughout in the original making. "White Glass," of course, is colorless, while "grisaille" is white glass which is not clear. It is of greenish yellow or dusty tint, due to the impurity of the sand used; but it is wonderfully mellow and of slight opacity due to imperfect manufacture which adds softness and beauty to its effect.

In the XVth Century more light came to be expected from the window; but even more notable is the giving up of the nearly transparent line-shading for stipple-shading. The difference in the shading of each piece as well as the unevenness of the surface itself, produced a brilliance which the improved methods of a later age did not achieve. The freedom from paint gave a limpidity of color which made later work in contrast seem almost dull. In the XIIth and XIIIth Centuries the only paint used was brown pigment which served for the features of the face or the delineating of the folds of the garments. The outlines needed were indicated by leading of small pieces. Later layer pieces of glass were used with pictures painted on them.

†Loc. cit. p. 17.





and one of the finest examples of Byzantium mosaics in St. Mark's at Venice. There is the same constraint in the drawing of the figures; the same awkward pulling of the folds of the garment to delineate form and a similar quaint piece of conventional architecture about the top, which, by the way, denotes thus the personage represented was a high dignitary of either church or state. The Byzantium mosaics are much the oldest; then come the Limoges enamel and finally the stained-glass window.

In confirmation of the above, it may be said that Abbé Texier* states that French stained glass began being manufactured in the neighborhood of Limoges, whose school of enamellers was strongly influenced by the Byzantine types of the Venetian school, and that, therefore, it was but natural that the glass artist should also have yielded to Byzantine influence. He mentioned the settling of a Venetian colony in 979 at Limoges to trade in spices and other eastern products brought from Egypt by way of Marseilles. Winston also states that the Doge Orseolo I came to live in France in 978 and that the Church of St. Front, Périgueux, near Limoges, is ascribed to him. Moreover, Ferguson, in his illustrated "Handbook of Architecture," tells how the Venetians were in constant contact with Byzantium, which will account for the pronounced Byzantine types first observed on the mosaics of St. Mark, on the Limoges enamel and on the glass windows of the early Middle Ages. Of course, the older the glass the closer does it follow these early inspirations; as we have seen the artist gradually emancipated himself from the school traditions and the lines grew freer.

Painting in line and shade on glass probably came in not later than the year 1100. There are extant many fine examples dating of the middle of the twelfth century, notably at Chartres. The magnificence of the thirteenth century glass of that Cathedral and that of the Ste. Chapelle in Paris are the highest examples of the great days of mediaeval glass. The deep brilliancy of color, the small pieces of glass used and the rich backgrounds are all characteristic of the glories of the middle thirteenth century art.† The glass of Chartres is the highest expression of the art in any century, and some students of glass do not confine their statement to France, but to all Europe. It contains 174 windows of the twelfth and thirteenth centuries. Nothing can do justice to the harmony of color and tone melting into tone of those marvelous windows. James Russell Lowell expressed the impression made upon him by the sight of this marvelous monument.

"I gaze round on the windows, pride of France!
Each the bright gift of some mechanic guild
Who loved their City and thought gold well spent
To make her beautiful with piety."

Rheims was known as "The Cathedral of Kings"; Amiens, as "The

*Essai Hist. et Descriptif sur less Argentiers et Emaillleurs de Limoges (1841).

†Lethaby. Introduction to his work on "Stained Glass."

Bible in Stone." Chartres embodies the spirit of the mediaeval guild (Sherrill, *Loc. Cit.* p. 69).*

The Gothic windows are made to suit the Gothic church. In the fourteenth century architects were changing the shape of windows. Instead of broad single windows, these were narrowed and later were fitted with groups of narrow lancets. More light was aimed at, and fourteenth century canopies seldom fill the entire embrasure, appearing in bands across a grisaille field. Their architecture was crude. They lacked pedestals.

About the beginning of the fourteenth century it was found that if silver were floated on the surface of glass and then fired, a bright durable yellow stain would appear. At this time no other tint but yellow could be produced in this way. The value of this discovery in admitting light as well as in enriching the tones of a window gave it immediate vogue. Touches of the rich color glorified the hair of angels and the details of columns and of canopies that had come into use. But this was not all that changed the glass of the fourteenth century. Another discovery early in the century brought about an even greater alteration in method by enabling the glass maker to superimpose one color on another. The end of the blow-pipe first was dipped into one color and then into another. The result was that the bubble blown was one color inside and another outside—it was opened up as usual on the flat sheet. This process in white and red had already been used to produce ruby glass; but now all varieties of combinations were made. Brilliant purples were produced with red and blue; orange, with red and yellow; a brilliant green, with blue and yellow, and so on. The process invented in the early fourteenth century reached its full development during the fifteenth, when the number of coatings showed as many as six layers.

The transition from the thirteenth century and earlier glass to that of the fourteenth, with its architectural canopy, is marked by such efforts as the very archaic piece herein reproduced, which prepares the way for the fine canopy windows of the fifteenth century, which in turn gave way before the Renaissance influences of the sixteenth, such as are found in the second window obtained by the Pennsylvania Museum.

The steps by which was effected the transition between the mosaic-like glass of the twelfth and thirteenth centuries, with a rudimentary suggestion of architectural border and Gothic canopy, to the fourteenth century figure in its Gothic canopied niche, which is described as a sentry-box, can be found on but few existing windows. There are three at Fécamp, in the Lady Chapel of the Abbey Church. Another may be seen in the northern transept of the Cathedral of Amiens. In the Fécamp lancets, although the glass is still entirely mosaic, the architectural feature at the top is brought down the sides of the figure so as to complete the sentry-box. Of course, this admits

*Sherrill. *Loc. cit* p. 69. See also Henry Adams—"Mont St. Michel and Chartres."

no more light than do regular medallion lancets. But the enframing canopy has been reached. To obtain more light, after this the figure in its canopied framework was set into a large, plain white glass background. In time rows of these canopy-framed figures appeared across the window and finally the perfected canopied style of the fifteenth century was evolved.

The earliest "verrières" known are of the twelfth century, still preserved in the Churches of St. Maurice and St. Pierre and the Cathedral at Chartres, the Cathedral of Bourges, etc. These are distinguished by special features. The first windows, in all likelihood, were intended only as decoration. While representing pious scenes and holy legends, the artist cared less to achieve a reproduction from nature than to create a translucent mosaic pleasing to the eye. This explains why in later examples, although the design and execution are incontestably superior, the effect produced is far less decorative.

In the glass of the fifteenth and sixteenth centuries the design and execution have improved. The figures are drawn with taste and care, the costumes are more picturesquely draped and stand against a varied background. If, owing to the doubling of the glass, the palette of the painter has become enriched with brilliant tones unknown to the preceding period and of increased effect, still the windows of this age are far below the value of the translucent mosaic windows of the twelfth and thirteenth centuries in power and brilliance.

The sixteenth century, to which our second window belongs, betrays a transformation in technique. The color of the background has been sacrificed to the modeling, which love of form, notably at the time of the Renaissance, tends to exaggerate.

Architecture, besides, interferes with the composition and completes, with its graceful columns, niches, light and transparent dais, the long lines more sober and virile of the edifice. But all this mixture of things, instead of producing a happy effect, gave rise to a confusion of contrasts. We may point out that the backgrounds of landscapes framed in this translucent architecture, repeated in grisaille and executed with much delicate charm, are lost on the spectators, owing to its distance; and the small pictures which they are intended to emphasize, owing to the variety of standpoint, too often present the aspect of painful distortion; this explains why the glass of the sixteenth century, in which the painter's talents are incontestably superior, charm the eye in private dwellings, where a near view can be obtained, but create a relatively unsatisfactory impression in the great naves, where they appear at long range. In fact, the glass-painters of that period committed the error of attempting to execute in glass, copies of oil paintings or pictures in which these served as models. It was imprudent to expect a good effect of colors to be seen in transparency which were produced by colors meant to be seen through reflection.

The same error, by the way, was fallen into by the artist-weavers of the same period. Instead of making their own designs,

as did the weavers of the Gothic period, who naturally adapted them to the technique in which they were to be executed, took their cartoons from paintings of great artists unfamiliar with the mechanical requirements of weaving. These never were quite so satisfactory as to results, as were the earlier tapestry-weavers.

After the seventeenth century colored glass windows, both in churches and dwellings, ceased to be in honor. These admirable works of art were replaced with white glass. Instead of the mysterious *chiaro-oscuro* so characteristic of the mediaeval cathedral, crude light was admitted through enormous bays. Only the romanticist reaction of the early nineteenth century and the archaic revival at its close reinstated to some extent the fashion of stained glass, but very different from the magnificent ancestral work.

The time had long passed when the glass-makers under the ancient régime were "*gentlemen*" who could blow and manufacture glass.*

In Venice, as early as 1383, glass work had been declared a "noble art" by the "Council of Ten," and the public saw in it a stepping-stone to higher rank. Originally, however, the number of privileged glass-making families was limited. In Normandy at first only four families were privileged; and their descendants continued until the Revolution. In Lorraine there were also four families who had exclusive rights—so exclusive, indeed, that in 1516 one of their members, having employed an apprentice, was denounced to the Duke, who reminded the "Verriers" that in his domains "none could teach the trade unless to such as belonged to their male heirs, legitimately proved by marriage, under penalty of perjury, arbitrary fine and of incurring the indignation of the Prince and his successors."

In this case the reason for this exclusiveness will be found in the responsibility incurred by these artisans, owing to the exceptional privileges granted them and the abuses to which they might have led.

The charter of the glass-makers, signed in 1448 by Jean de Calabre for his father, King René, shows that the glass-makers, established for the requirements of their industry in the midst of forests belonging to the Prince, had the right to cut down all the wood necessary for their work and also all the ferns required for the manufacture of soda. They also had certain rights to pigs, to hunt game within certain limits around those establishments, and to fish in the streams. They were exempted from all taxes, subsidies of all duties connected with billeting, troops, etc. They were allowed to transport their wares wherever they pleased free without being called upon to pay any costs of transportation or duties or imposts of any kind.

Similar privileges were granted in other parts of the realm.

*Savary. Vol. III, col. 1189. "Far from this work being derogatory, it is a sort of title of nobility, and one cannot even be admitted to it without having been proved."

This was a privilege which the kings had granted with a view to enabling the poor nobility to subsist, up till this time it has suffered no alteration, and it might be well if other manufacturers enjoyed such a prerogative.

The "Registres de la Taille" of 1292, as quoted by that very highest and most accurate authority, Havard *Dictionaire de l'Ameublement*, Vol. IV., mentions no less than fourteen "Verriers" established in Paris. In the following century there was a street in Paris known as "Rue de la Verrerie," so named, *not*, as has been said, because drinking glasses were made there, but because there were manufactured stained glass windows. Guillaume de Metz, in his "Description de Paris," p. 73, speaks of la "Voire," where they made glass windows (Voirie ou l'on fait Voirières).

M. M. Lespinasse et Bornoardo, in their preamble preceding their edition of "Le Livre des Mestiers" of Boyleaux,* express surprise at not finding in a work so complete any trace of an industry in full activity. But Havard explains this anomaly by the fact that window-makers, although in contracts and receipts and enactments of the time were known as "Verriers" (glass-makers) probably belonged to the great guild of "imagiers peintres," with whom their relations were close. The sellers of house utensils, on the other hand, were connected with traders in crockery or peddled their wares, as seen in old-time illustrations, and escaped classification for lack of a fixed residence, while the window-makers living in or near forests were placed outside all general regulations.

In bringing these brief notes to a close I should like to render justice to a man of whom little good is known. In looking up the above information, I came across a passage referring to Philip II of Spain, who has not left many tender memories. Therefore it may be worthwhile to perpetuate the record, if only for the sake of novelty, that in his war against France in 1557, when during a prolonged and valiant defense of the French his army was besieging St. Quentin, he ordered his artillery to avoid hitting the Great Church!†

S. Y. S.

*Etienne Boyleaux, Prevot de Paris, under Louis IX, died about 1269—established a good police in Paris, reduced taxes and regulated them as under the farming provosts they were levied into confreries or brotherhoods (guilds) giving them rules. The statutes of these regulations, known as the Book of Trades (*Livre desmesteers*) was printed first in Paris by Depping (1 vol. quarto in-4, 1837). Among the unpublished documents of French History (*Documents Inedits de l'Histoire de France*.) His statue decorates the facade of the Hotel de Ville of Paris.

†The town fell on St. Lawrence's day of that year, and so great a victory did Philip II deem it that, as the legend has it, he ordered the palace of the Escorial to be built in Commemoration thereof in the shape of a gridiron—one hardly looks to Philip II for civilized warfare. Yet the contrast with what we have just been through is obvious.

John Houfman, Upholfterer, in Marker Street, Philadelphia, leaving off Trade and going for England, will fell what Goods he has very reafonable; conftituting chiefly of Standing Beds, Feather-Beds, Quilts, Blankets, Stuffs for Curtains, Chairs, Looking glaffes, Couches, &c. All Perfons indebted to him are defired to come and make up their Accounts, and thofe who have any Demand on him may come and fettle the fame.

AMER. WEEKLY MERCURY

6/14/1722

VERY good Red Leather Chairs, the neweft Fashion; Fine *Flanders*-Bed-Ticks, and fundry other *European* Goods, and likewife Cinamon, at a very reafonable Rates, and choice *New-England* Hopps, and very good Beaver Hats, and Silk-Stockings to be fold by *Peter Baynton*, living at the lower End of *Front-street*.

PENNSYLVANIA GAZETTE

1/20/1729

Very good Red Leather Chairs the neweft Fashion; fine *Flanders* Bed Ticks, and fundry other *European* Goods, likewife Cinnamon at a very reafonable Rate. and choice *New-England* Hopps, good Beaver Hats, and Silk-Stockings to be Sold by *Peter Baynton*, living at the Lower-End of *Front-street*.

AMER. WEEKLY MERCURY

3/13/1729

LISBON Salt at Eighteen Pence per Bushel by the Hundred Bushel, Imported in the Brig *Mary*, at *Dickinson's Wharf*. To be Sold by *Peter Baynton*

AMER. WEEKLY MERCURY

11/4/1731

PETER BATNTON at the lower End of *Front-Street*, Sells all form of Loaf Sugar, as *London-Double*, *New-England Double* and *Mulling* &c. Cheaper than at any time heretofore, and will allow fix Months or more Credit to any Substantial Purchaser. The said *Batnton* has *Train Oyl* to fell, and fundry *European* and *West India* Goods, very Cheap.

Very good English Red Leather, also choice *English* Peate, to be Sold by the Printer hereof

AMER. WEEKLY MERCURY

4/29/1731

SLit or Rod IRON for Nails and other Ufes, of all Sizes, to be fold by *Peter Baynton*, at 40 s. per C. Cash, or 43 s. 6 d. per C. fix Months Credit. Likewise Red Leather Chairs, Whale Oil, Whalebone, and fundry other Goods at reafonable Rates.

PENNSYLVANIA GAZETTE

9/9/1731

PETER BAYNTON gives Notice to a
Persons that have any Accounts open against him, that they can
and settle with him; and those that are indebted to him are desired
to pay him forthwith or they will be proceeded against as the Law
directs, he purposing to depart the Province in a very short Time.

Philad. July 19. 1739.

PENNSYLVANIA GAZETTE
7/19/1739

WHEREAS Job Adams, Upholder;
lately arriv'd from London, living in Front-street near
the Crooked-Billet; makes and sells all Sorts of Upholster
Goods, viz. Beds and Bedding, Easy Chairs, Settees, Squabs and
Couches, Window-seat Cushions, Russia Leather Chairs, with
all Sorts of Upholsters Goods, at reasonable Rates

AMER. WEEKLY MERCURY
5/18/1732

CANE Chairs of all Sorts made after the
best & newest Fashion; old Chairs caned or Holes mended (if
not gone too far) at reasonable rates, by Nicholas Gale, next to the
Sign of the Pewter Platter in Front-Street, Philadelphia.

PENNSYLVANIA GAZETTE
6/27/1734

GEORGE MILLER, Joiner,
In Chestnut-Street next Door to the Dolphin,

GIVES Notice, that he is about to
leave off his Trade, and has a Quantity of Joiner
Work, as Chairs, Tables, Desks, Chests of Drawers, &c. to
dispose of, and will sell them very reasonably. As also
several Negro Women who can both Wash and Sew, &c.
fit for Family Business.

PENNSYLVANIA GAZETTE
3/21/1737

THIS IS TO CERTIFY,

THAT Mr. Joseph Claypoole, Joiner, has
left off his Trade; and has given his Stock and Im-
plements of Trade to his Son the Subscriber, who has Re-
moved from his Shop in Walnut-Street, to the Joiners-
Arms in Second-Street, near the Proprietor's; where all
Persons may be supplied with all Sorts of Furniture of the
best Fashion; as Docks of all Sorts, Chests of Drawers of
all Sorts, Dining Tables, Chamber Tables, and all Sorts of
Tea Tables and Sideboards; he having the largest and
oldest Stock of Timber, of the Produce of this Country and
the West-Indies, of any in this Province, some of which
having been in Piles near 25 Years; he has likewise a Par-
cel of choice cur'd Maple; and a large Parcel of choice
Wood for Bedsteads, and a fine Sortment of the best and
newest fashioned Brass Work Furniture, lately Imported
from London.

JOSIAH CLAYPOOLE.

Philad. May 22. 1738.

PENNSYLVANIA GAZETTE
5/18/1738

**PLUNKET FLEESON, UPHOL-
STERER**, lately from *London and Dublin*, at the Sign
of the Easy Chair, near Mr. *Hamilton's* in Chestnut-Street;
makes all Kinds of Upholsterers Work after the best Man-
ner: Where any Person may be furnished with Feathers, Bed-
ticks, Blankets, Sacking-Bottoms, &c. at the most reasonable
Rates.

PENNSYLVANIA GAZETTE
8/1/1739

Choice Live-Geese Feathers, to be Sold
by *Plunket Fleeson*, Upholsterer, at the easy Chair in
Chestnut-Street, near Mr. *Hamilton's*; likewise Sea Beds, curled
Hair Mattresses, Sacking Bottoms, all kind of Upholsterers
Work, done reasonably. N. B. Any Person having such
Feathers to sell, may apply to the said *Fleeson*

PENNSYLVANIA GAZETTE
7/3/1740

*Made and to be sold by Plunket Fleeson,
at the easy Chair, in Chestnut-Street.*

Several Sorts of good Chair-frames,
black and read leather Chairs, finished cheaper than any
made here, or imported from Boston, and in Case of any
objects, the Byes shall have them made good; an Advan-
tage not to be had in the buying Boston Chairs, besides the
Damage they receive by the Sea: Good live Geese Fea-
thers, Sea beds, bed bottoms of good Duck at 20/-, and all
kinds of Upholsterers Work done after the best manner.

N. B. He has a neat japanned Chest of Drawers to be
sold Cheap.

PENNSYLVANIA GAZETTE
9/23/1742

PLUNKET FLEESON,
*Upholsterer, at the Easy-Chair, in Ches-
nut-Street, Philadelphia,*

KNOWING that People have been
often disappointed and impos'd upon by Master Chair
Makers in this City, to the Prejudice of his Part of that
Business, by Encouraging the Importation of Boston
Chairs, Has engaged, and for many Months, employed
several the best Chair-makers in the Province, to the
End he might have a Sortment of Choice Walnut Chair
Frames; Gives Notice that he now has a great Variety
of the newest and best Fashions, ready made, whereby
all Persons who want, may be supply'd without Danger
of Disappointment or Impostion, at the most reasonable
Rates; and Maple Chairs as cheap as from Boston.
Also Feathers, Feather Beds, Bed Bottoms, Sea Beds,
&c.-----Ready Money for Horle Hair and Cow Tails.

PENNSYLVANIA GAZETTE
6/14/1744

TRUMS, Colours, and Cottoch-boxes, made, and Drums
new headed and repaired by **PLUNKET FLEE-
SON**, Upholsterer, at the Easy Chair, the Corner of Fourth-
Street, in Chestnut Street, who continues to make all Kinds of Up-
holsterers Work, Chairs and Joiners work, in the best manner
and newest fashion, at the most reasonable rates; sells choice live
geese feathers cheap, sea beds, bed bottoms, India pictures, &c. &

PENNSYLVANIA GAZETTE
2/18/1755

PIKE HEADS, Halberd-heads, Drums and Colours, for completely furnishing a Company of Foot, may be had reasonably of **PLUNKET FLEESON**, in *Fourth-street*.

PENNSYLVANIA GAZETTE
8/7/1755

M A D E and S O L D

By *Robert Barton*, near the POST-OFFICE in *Philadelphia*,
at the most reasonable Rates,

Walnut, Mahogany, Easy, Close-stool and Ship - Chairs, and Stools, Couches and Settees, Backgammon Tables, with Men, Boxes, and Dies. Who has a likely Negro Woman fit for Town or Country Business, with a Child about one Year and an half old, to dispose of. Also right good Neatsfoot Oyl for Coach and Chaise Leather and Harnesses to sell reasonably by the Gallon or larger Quantity.

PENNSYLVANIA GAZETTE
8/9/1755

Notice is hereby given

THAT *Robert Barton* is removed from Market-Street to the House that *Capt Thomas Lloyd* lately liv'd in, opposite to *Black-Horse Alley* in *Second-Street*: Where all Persons may be supply'd with all Sorts of Walnut Chairs and Cabinet Work at the most Reasonable Rates.

PENNSYLVANIA GAZETTE
10/23/1740

PETER HALL, Upholserer, in
Chefnut-Street,

Makes all Sorts of Beds, Chairs, or any other Furniture fit for any House: Also will teach any Person to draw Draughts in a short Time for Flourishing or Embroidering, at the most reasonable Rates.

N. B. Said Hall has also Drums fit for Sea or Land.

PENNSYLVANIA GAZETTE
4/4/1745

JAMES WHITE,

Upholserer and Undertaker, lately arrived from London,

MA KES all sorts of furniture for beds, window curtaining, either festoon or plain, all sorts of chairs, either French or India back, sofa's, settees and settee-beds, feather-beds, mattresses, and all other sorts of household furniture, after the newest taste, either in the Chinese or Venetian, likewise paper hangings put up, so as not to be affected by the hottest weather; also funerals furnished, and shrouds ready made, pink'd as in London, or plain and plaited, and sheets.

N. B. He either finds materials, or will make up ladies or gentlemen's own, cuffs and robings to ladies gowns, &c. pink'd after the newest fashion. He's to be spoke with, at present, at *Mrs. Bedford's*, opposite *Mr. Tenant's* new Church, in *Third-street*, any time from ten in the morning, till night; and some patterns of papers to be seen as above said.

PENNSYLVANIA GAZETTE
7/4/1754

To be sold by Thomas Maule, joiner, in Front-street, a little above the Bank Meeting-house,
M Oil forts of joiners work, all kinds of
 brass handles and draps for chests of drawers, and
 desks, and tea chests, sundry sorts of draw locks, brass
 and iron tea-table locks, brass desk locks and hinges, brass
 and leather castors, brass rings for doors, brass clock pins,
 brass egg nobbs, locks and latches, coffin bandies and
 screws, half inch walnut boards, chest locks, hinges, dove-
 tail hinges, rule joint, table hinges, and screws of sundry
 sorts, large and small, plain irons, chisels and gouges, 3d
 4d 6d 8d 10d and 20d nails, sash pulleys, 4d spring, gimlets,
 augers, center bits, camels hair, varnish, bristles, sundry
 sorts of files, chalk, antimony, fine fair, and chocola e.

PENNSYLVANIA GAZETTE

4/16/1748

To be sold, by

THOMAS MAULE,

At the Sign of the Cross-cut-Saw, near the English Church, in
 Second Street, Philadelphia.

IRON dripping-pens, steel, vices, anvils, brass and iron wire,
 frying pots, English iron pots, brass locks for desks, 2, 3, 4d
 6, 8, 10, 12, and 20d. nails, 2, 3, 4, 5, 6, and 8d. springs,
 sundry sorts of sidlery, white stained racks, brass chaise nails, 2,
 3, and 4d. trunk nails, 2, 3, and 4d. clout nails, 2, 3, 4, and
 6d. round headed nails, 3, 4, and 6d. cupper nails, chest locks,
 handles and hinges, H and H.L. hinges, and dovetail ditto, rala-
 joint hinges, and screws, brass desk and prospect hinges, drap and
 T hinges, brass handles and scuteheons, brass and iron clock pins,
 brass ink-pots, and fountain pens, brass and iron compasses, iron
 squares, coffin handles and screws, fillet'd andarker'd furniture
 for coffins, brass kettles, tea kettles, chafing dishes, warming
 pans, English quart bottles, and corks, drawing knives, table
 knives and forks, pistol capp'd and cutthro knives, seal bast
 penknives, and Barlow's ditto, butchers knives, common and
 fine scissors and shears, razors and lancets horse shears, chisels and
 gouges, broad-axes, adzes, hammers, plain irons, augers, gim-
 lets, tap and bung borers, center and wimble bits, chisels, gouges,
 hooks and long bits for turners, sundry sorts of files, rasps, fish
 lines and pulleys, chalk lines, plate bolts, and round ditto, five
 shovels and rongs, bellows, chimney hooks, English sticks, polish-
 ed, plain and japanned snuffers, knitting needles, key rings, watch
 chains, and rings, shoemakers hammers, knives andawl-blades,
 pickers, awpers, tacks and punches, marking irons, fishing hooks,
 lines, sets of letters to stamp with, mens and womens thimbles,
 needles and pins, spectacles, thumb latches, and brass knob'd
 ditto, brass knob'd locks, stock and draw locks, and gun locks,
 padlocks, saw-mill saws, whip and cross-cut saws, hand pannels,
 tenons, fish, dovetail and compass saws, saw plates for frames,
 saw-fets, English glass, clock-case freezes, hinges and locks,
 coffee mills, box and flatirons, carry combs and horse brushes, two
 foot rubbers, snuff and tobacco boxes, brimstone, salom, copperas,
 middler logwood, subick, and redwood, sweet oil, linseed oil, yel-
 low oaker, red lead, prussian blue, verdigresle, white lead, spa-
 nish white, spanish brown, chalk, broadcloths, shilons, tammy,
 camblet, fustier, flowered, white and striped flannels, a large as-
 sortment of buttons and mohair, thread and silk, silk and hair,
 cambrick and lawn, holland and linen, check linen, writing pa-
 per, spelling-books, royal primmers imprinted, testaments, nut-
 megs, tin mon, mace, cloves, indigo, fish skins, and pumice
 stones. † 10s. Tbc.S.W.

PENNSYLVANIA GAZETTE

8/14/1755

WHEREAS one *John Emmerly*, by Triad
 a Cabinet-maker, went from *England* in the Year
 1725 to the West Indies, and from thence to some of the
 Northern Colonies: This is to inform him, if he be living,
 that he may apply to the Printer of this Paper, and be in-
 formed of something to his Advantage.

PENNSYLVANIA GAZETTE

7/8/1731

This is to give Notice,
THAT JOHN BOYD, of Philadelphia,
Carpenter, (if Health permits) will have a large Quantity of Door-Cases, Window-Cases with Shutters and Sashes, &c. for either Stone, Brick or Frame Houses; any Person may be supplied with what Quantity he may have Occasion for, or some of the present that is already finished, in Market-Street, opposite the sign of the Confection-wagon, on reasonable Rates, by me,
JOHN BOYD.

PENNSYLVANIA GAZETTE
2/10/1741

FRANCIS TRUMBLE,
 Cabinet and chair-maker, &c. at the sign of the *Screw*, in Front-Street, near the New-market Wharf, on Society Hill, Philadelphia, makes and sells the following goods in mobogony, walnut, cherry-tree, maple, &c. viz.

SCRUTORES, bureaux, sliding-presses, chests of drawers of various sorts, breakfast tables, dining tables, tea tables, and card tables; also cabin tables and stools. Chairs of all sorts; such as settees, easy chairs, arm chairs, parlour chairs, chamber chairs, close chairs, and couches; carved or plain; bedsteads andacking bottoms, clock cases, corner cupboards, tea chests, tea boards, bottle boards, &c. &c. Likewise all sorts of cabinet furniture, at reasonable rates.

N. B. A great assortment of the above goods being ready made, after the newest fashions, any person may be supplied immediately, or on very short notice.

PENNSYLVANIA GAZETTE
8/8/1754

EDWARD WEYMAN,
 UPHOLSTERER,

At the sign of the Royal Bed, the Corner of Chestnut and Second Streets, Philadelphia, makes all Kinds of Upholsterer's Work, viz.

FURNITURE for beds and window curtains, either feather or plain, fluffs all kinds of *ferree*, and *ferree* beds, easy chairs, couches and chair bottoms, either of silk, worsted or leather, likewise leather beds, mattresses, cabin stools, and puts up paper hangings in the neatest manner; he also makes umbrellas suitable for the sun, and mends holes for bad weather. He will either find materials suitable for the above mentioned furniture, or will make up ladies and gentlemen's own; he likewise can supply persons with all sorts of *ryers* work, chaise seats, and grainmen who please to favour him with their custom, may expect on having their furniture made up in the neatest and newest fashions, and with immediate dispatch, at the most reasonable rates, by their most obedient humble servant,

EDWARD WEYMAN.

NOTICE is hereby given to the tanners, and others, who have cows tails, or horses manes and tails to dispose of, that said Weyman gives the best price for those sorts of hair. T. B. C. 52.

PENNSYLVANIA GAZETTE
1/28/1755

SAMUEL POWELL,

Brass-Founder, at the Three Brass Cocks, in Second Street, near Sassafras (or Race) Street,

MAKES and mends all sorts of brass cocks, wholesale or retail, mill brasses, brass suckers and chambers for pumps, &c. He has likewise to sell, a convenient three story house, well finished, opposite the Reform'd Church, in Sassafras-Street, now in the tenure of Isaac Roberts. Also a three story house in said Street, with a two story kitchen, and good work-shop and cellar under it, convenient for a cooper, being the house where William Nixon lately liv'd. And a two story brick tenement, with a good wash house and work shop, pleasantly situated in Bread-Street, commonly called Moravian Alley. There is to be sold at said place cocks by the bag or gross, fine brass wire sieves, Whitechapel needles, and Weston's snuff by the bottle or dozen.

N. B. There are at said Powell's several fans, which Peter Knolton had to new mount (when here) the owners are desired to come and pay charges, and take them away; and if not taken away in two months, they will be sold to pay the expence. Q. 51. T. B.

Philadelphia, June 26. 1755.

PENNSYLVANIA GAZETTE
8/7/1755

Colonial Craftsmen of Pennsylvania

FOR several years the writer has collected, from the early newspapers and other sources, data concerning the early craftsmen of this Commonwealth. With the assistance of the Museum it is now proposed to publish from time to time in the *Bulletin* photographic reproductions of these advertisements.

While the work of research still continues it is thought unwise by reason of the many inquiries to withhold the publication of the information collected to the present time, but we wish to emphasize the fact that the information contained in the following pages is partial and not complete because all the newspapers have not yet been searched.

It is expected in the future that after all the newspapers have been searched to 1800 or 1825 to republish these advertisements in pamphlet form, properly indexed in chronological order, and the preliminary work has been undertaken with this end in view.

As the texture of the paper varies practically with each number of our early news sheets, and many of them are bound closely to the edge, the reproductive work alone has become a task of extreme difficulty. But even though stained with age and yellowed by time they are the only record that remains in documentary form of the high state reached by our craftsmen.

Our earliest newspaper the "American Weekly Mercury" began publication in 1719. Previous to that date from the founding of the Commonwealth in 1682 to the publication of our first newspaper in 1719 we have only the wills and inventories filed in the Orphans Court together with occasional letters and documents to be found in the manuscripts of the Historical Society of Pennsylvania and elsewhere.

As many of the following advertisements are from the writer's private collection, it is requested, in view of the proposed publication in pamphlet form, that permission be obtained from the Museum before reproduction of these are undertaken for slides or other work.

The Museum will be glad to reply to all letters of inquiry and to receive information concerning the early Decorative Arts.

It is requested that all communications be directed to "The Director, The Pennsylvania Museum, Department of Colonial Craftsmen."

The writer desires to acknowledge his indebtedness for the many acts of courtesy and attention from the officers and staff of the Library Co. of Philadelphia and the Historical Society of Pennsylvania as well as permission to reproduce records found in their files. Acknowledgement should also be made of the work of the late William Kelby, "Notes on American Artists," at present being published by the New York Historical Society.

ALFRED COXE PRIME.



Japanese Dramatic Mask

Occasionally in an old museum a discovery is made. This number of the Bulletin illustrates such a discovery; a Japanese dramatic mask, dating probably from the late Fujiwara period (A. D. 894 to 1185).

In Japan important and early masks are largely confined to the storehouses of the oldest temples and have been sealed as treasure of the Empire (*Kokuho*); to sell one is a prison offense. The Imperial Household Museum at Tokyo is the repository for perhaps thirty masks of the very first importance, dating from the VIII to the XV centuries, often representing characters no longer appearing in the semi-religious *Bugaku* and *No* dramas in which they were formerly used. A few others can be seen in the Imperial Museums of Nara and Kyoto. These, with the scattered dozen that are privately owned, make up a scant fifty of the earliest type recorded.

Many of the great Japanese feudal families have collections of fine masks made by craftsmen of the clan from generation to generation. But few of these antedate the XVII century; and after that time they were signed by the sculptors and can be attributed with reasonable certainty.

In Europe, Dr. Fischer of Cologne and Dr. Grosse of Berlin, secured splendid examples by XVII and XVIII century sculptors, but no single early example. The other European collections have not been as fortunate so far as I am aware. Three or four masks, in the several hundreds possessed by the Museum of Fine Arts in Boston, are on the border land of the unknown period and are of striking power.

This Museum possesses but five Japanese masks, and it is the more extraordinary that two from the five prove to be of prime importance.

The one shown is the face of a deity—possibly of Amida—who appears in two of the *No* dramas, or possibly of Kwannon, who appears in at least one. It is lacquered over wood, but the gold leaf from the surface is largely worn away. In the forehead is set a crystal backed by some red material to give it color. The carefully pleated hair is eked out by the use of *kwanshitsu* (dried lacquer); a fact which twelve years ago would, to most minds, have determined its period as previous to the X century almost irrespective of stylistic evidence. Today, however, we realize that this material has been used for detail to some extent through all the ages, and can be employed by forgers with the utmost success.

Masks now being forged in Japan deceive the very elect. It was a fair supposition that we had received one of these and that an original of such great importance would not have been allowed out of the country. Even the fact that it came to us in 1902 would not entirely preclude the forgery theory, though this evil trade has achieved its greatest success in sculpture since then. The most

skeptical student, however, is finally forced to admit that we have here a genuine example of great rarity and of undeniable beauty.

The five-pointed lacquered leather crown is an unusual feature and conceivably may not be contemporary with the wood. On it are three circles and two half circles of red on which are drawn in gold Sanscrit characters. Of these the centre character, probably the most significant, cannot be made out except that it seems not to be the Sanscrit A representing Amida. The red of the background and the yellow and green borders to the crown are painted in *mitsudaso*—the true oil paint so rarely used in the East except for the decoration of early sculpture. On the hair are traces of green *gunjo*, the copper pigment found on the hair of the very earliest Japanese bronzes that have come down to us.

Concerning the date of this mask one's first opinions and final conclusions are the same. It is of the late Fujiwara period (A. D. 894-1185) or the early Kamakura, and it can be probably determined to be of the middle of the XII century.

During the X and XI centuries Chinese T'ang, and to a lesser degree Sung, art was digested and naturalized by Japan. By the XII century it had become in truth the perfect expression of the Japanese genius. Painting and sculpture and the decorative arts were welded together in such a homogeneous structure that the Fujiwara style can never be mistaken for anything else.

That this mask is far removed from the work of Jogwan and the years of early Fujiwara is proved by the subtle smoothness of its planes. Every line shows repression and understatement, the true Japanese horror of the gross and the obvious.

That it is not what we call Kamakura style (though possibly Kamakura in date) is demonstrable by its lack of human character, the fact that there is no suggestion of portraiture.

The great Unkei has so impressed his name on the Kamakura period that we are too apt to believe that much work of that time was so vigorous and as protestant as his. As a matter of fact his more conservative contemporary Kaikei set a standard of conventions which had even greater effect on later Japanese sculpture. It took greater genius to follow the rugged Unkei than to approximate Kaikei's deliberate beauty. Lesser men chose the easier alternative, and the result is the spiritless prettiness of late Japanese religious sculpture.

The best authenticated sculptures in Japan with which this mask is to be compared are the Ichiji Kinrin at Chusonji monastery, and the group of five seated figures in Kongo San Mai In at Koya San. The former is recorded as the work of Unkei, but modern criticism places it before 1185, the end of Fujiwara, and it has no likeness to what we know of his work. The latter group, at Mount Koya, falls into the tradition of the end of the Fujiwara period and shows a really remarkable likeness to our example.

For the developed Kamakura type of a few generations later, but

still in the Fujiwara canonical manner, one of the best examples is the Eleven-Headed Kwannon of Hokongoin inscribed with a date corresponding with the year A. D. 1319. All the planes and transitions are more obviously expressed than in the work of Fujiwara artists; there is a loss of refinement from sheer fatness, and from the broadening of the cheeks to comfortable proportions and the flattening of the arched eyebrows to a more deliberately interesting curve. Brilliant as it is, it lacks the fine simplicity of our mask. L. W.

Standard in the Museum

THE old and quite unnecessary battle persists. Museum Curators are accused of ignoring the products of modern artists and it is believed that they are entirely hypnotized by mere antiquity.

Let us declare the policy of this Museum, at any rate. It probably does not differ materially from that of other institutions nor will it run counter to the desires of the thinking public.

Above all we are striving to raise the standard of the arts in America. It is believed that this object can best be obtained by the collection and display of objects of the highest standard for study and for casual enjoyment.

In this *credo* nothing is said about antiquity, nationality, intrinsic value or rarity. It is, of course, true that we are prepared to make greater sacrifices (other things being equal) to obtain objects of great rarity and antiquity for the simple reason that they must be secured when occasion offers and the chance may never come again.

The staff of every art museum is constantly on the alert to find modern examples of merit and to detect the influence of the exhibition on modern artists and manufacturers. That they are often criticised for neglecting modern in favor of ancient art arises from two causes. First, the scarcity of the old makes them seize with avidity on it when it turns up; second, being human, they sometimes fall into a rut and almost give up hope of finding pre-eminently beautiful material produced by living designers. To fall into that rut is to stultify oneself and to prove that the improvement of standards is thought to be hopeless. Obviously the temptation to believe that modern productions are invariably inferior to ancient is great. Time and unfamiliarity do so enhance the mediocre that it is become lovely.

Even the bad things of great age have an allure that dignifies them. And certainly, there were short periods in some lands where life and art seemed inextricable; the craftsman's touch seemed inevitably fit and apt to his material.

To secure any single object produced within the limits of a particular sixty years in Greece is to find a treasure to inspire modern designers and help them to learn something of that same sureness and adequacy. The Far East too had such golden periods. What wonder

then if the Curator fails for a moment in his high duty of discrimination and takes refuge in the period where he knows he can hardly fail?

But this is not an apology for such a weak-kneed curator. Unless he is pledged to the archaeological point of view or to the preservation of antiquities he must be alert and sensitive to the most modern art. Behind all his necessary conservatism and carefully cherished and cultivated distrust he should at heart remain a progressive, hospitable to every new impulse that rings true, and hoping for some new master, always believing that his struggle for high standard must inevitably succeed.

L. W.

School Notes

THE proposed development of the special kinds of pottery promoted by the School is now made possible of accomplishment through the will of Miss Margaret Baugh, who, as a memorial to Doctor Edwin Atlee Barber, has bequeathed the sum of fifty thousand dollars for this purpose, as expressed in the terms of the will. More than thirty-five years ago, the School began the work in salt-glazed stone-ware, and the simple red and yellow slipped pottery, with sgraffito decorations, the impetus to this having been given by a few examples in the museum at Memorial Hall. Since that time the collection there has been greatly augmented, chiefly by purchase of "Pennsylvania Dutch" ware, through the John T. Morris fund.

The establishment of the prize scholarship in 1914 enabled the most gifted student of this subject, Leon W. Corson, to go abroad and study the best originals in Italy, where much of this work has been done, the admirable results of which experience he fully demonstrated upon his return, and the School is in possession of excellent examples of the successful carrying out of these artistically conceived designs. The unfortunate illness and death of the gifted young man who executed the work, prevented its further development, but it may be possible to discover a follower of this pioneer to work under these better circumstances.

It has proved a wise course to devote the efforts of the pupils of pottery to the study of a few good means of expression, and the stone and sgraffito ware, with experiments in a Persian type of lustre, yield all that is necessary to demonstrate the art for practical purposes. At least one additional kiln would be necessary to develop these lines of work and the insurance of the maintenance of a few workers to devote their entire time to the subject.

The kind of ware which is covered by this title is fabricated from the clay most commonly found throughout this State, but of course is generally to be found in all clay countries. Its first production here was for utilitarian purposes and not for artistic effects.

The contrast between the red and yellow ware of the early settlers

of Pennsylvania and that of the people of the Italian peninsula, could hardly be greater and maintain the same substance and colors. The German and Dutch elements in the first diametrically opposed to the Latin qualities of the second, and their passage through the medium of American environment modified them practically not at all. The production of this particular kind of pottery was at too early a date to be affected by conditions in its new field, for the simple reason that there were no conditions except the necessity of supplying the daily requirements of a colony transplanted, with all its ideas fixed and all its accessories brought from older countries into a virgin region which furnished nothing but the clays from which the forms were made. It is only natural that the desires of the potter, and his customers, should be to produce reminders of the lands they had left, rather than of the new soil—where their surroundings were more or less wild and uncivilized. The pie plate, the wedding platter and the cider jug were the chief products in Pennsylvania, and these of ample proportion suited to the heavy character of the inhabitants. The milk pitcher was also a necessity, but decoration was limited to scrolls, rude attempts to depict floral forms, and, rarely, animals and human figures, the latter sometime with names and dates woven about them. These were usually the presentation pieces for ceremonial occasions.

The present revival of *sgraffito* (literally "scratched") pottery is to utilize the native common clays and give decorative value and beauty to everyday utensils. It is not an attempt to produce ornaments, but ornamented necessities. It is not an attempt to be Italian, but to be artistic, and at the same time to be practical. It combines duty and pleasure, bodily labor and mental enjoyment, for it is one of the freest means of expression we have in concrete material.

Much of the charm (and all the cheapness of price) comes from the extreme ease with which it can be wrought upon. Readiness of idea and facility in rendering it is essential both to the character and the worth of the product.

The process is simplicity itself. The pot or plate is made of (usually) red clay, and when in a certain condition of surface, is "slipped" (or dipped) with a yellowish or whitish earth, which also at a certain stage of its drying upon the surface received the tracings of the design, and the parts requiring the ground color to show are scratched away, and, after firing, the glaze further differentiates the colors. In some cases touches of different kinds of glazes produce a variety of effects not always so much to be desired as the single hue. The line work done upon the "slip," showing the under clay through, is effective, only in the one glaze, as its finest qualities, like an etching, are best revealed by the less complicated process.

After the piece of ware has been made, whether coiled, turned, or molded, and the degree of firmness attained (it ought to be fairly yielding to the touch) it should be "slipped" with the coating clay, which is prepared of a cream-like consistency, either by quickly dipping it into a vat of the "slip," or (less desirable) floating a layer of it

over the surface. The thickness of this varies, but it is never well to repeat the process of "slipping" until the layer is much beyond a sixteenth of an inch thick, as it is very difficult to find two clays so adjusted to each other than their shrinkage under heat will be equal, and, of course, every irregularity will produce cracks and lead to the scaling off of the applied material. When the "slip" has dried to feel firm to the handling, the design should be traced upon it with a hard pencil-point, or a not too sharp tracing needle and the action should be one of pressure rather than of cutting. If the subject is a line effect the forms should be gone over with incisions (still "pressure") reaching the under layer, and the bone tool is best for this also. The ploughing of the upper coating turns a sort of burr, which is often very effective and more interesting than the smooth edge. However, this is more a matter of subject than of object; but extremely conventional themes, such as heraldic devices, are usually the better for the thicker treatment, in which the lighter color is applied above the darker. It is an axiom with certain art teachers that "light against dark is the decorative propriety, and dark against light the pictorial," the subject is left and the background scraped away to the red underneath. This is done by means of flat or slightly curved wooden tools. Sometimes the effect is improved by roughening the dark parts, but if this is overdone it is apt to produce the impression of the lighter design being detached from it.

Leon W. Corson, who began its revival, studied the examples in various parts of Europe—the Holland type, the German, and particularly, the Italian—and established a basis on which he produced designs suitable for the American market. There is no other attempt to revive this except a rather spasmodic one at Bassano, north of Venice, where, in a small way, and not with the best judgment, an effort has been made to reproduce the designs originating here several centuries ago. The chief mistake is in aiming to give expression to heads of the Madonna and other mediaeval types rendered full-face—a fruitless task and an ugly one. The dashes of vari-colored glazes, including a mulberry hue, upon the usual red and yellow grounds, do not improve them. It would have been better to have studied the delightful fragments preserved in the museums of Florence, and in the workshops of the chief potters of the city such as Cantagalli and Ginori. Many of these have been gathered from the debris in old wells to which the pitcher or bowl has "gone too often" finally to be lost in its depths. No effort has been made to reproduce these whole, they remain riveted to their "mounts" and accumulate dust. Until Mr. Corson began his studies of them they had been undisturbed for many years.

Legitimate art work is any improvement of the form, color or decoration of objects, so that they are more desirable "to have and to hold" and consequently more valuable as commodities for trade. The commercial value of art has been best understood by the French, who have made a study of the means of bettering their goods so that

they command the market, and in our everyday needs the place of good art is quite as essential as good workmanship. The question should be not only how strong is this thing, but how beautiful, and it matters little whether it is in the parlor or in the pantry.

What can be said of the plates decorated in sgraffito is equally true of the tiles; they are of a richness, not at all in the style of painted ornament, but in the light-touched brilliancy which relief of a sharp kind always gives. In the best work there is always a little "burr" (a rough, upturned edge left by the quick plowing of the surface by the instrument) which gives little accidental points for catching the light, and animates the design with the vivacity of touch which a worker with personality gives in his handling. Those practitioners who are able to indicate their ideas, and then firmly and surely, and above all freely, manipulate the material, are the only ones qualified to get genuine and effective results. Indeed, the work is akin to that done in carved plaster by the Arabs, requiring a readiness and precision which the setting of the line, or the clay as the case may be—made imperative if it is to be timely. Fresco, the true fresco, painted directly upon the wet wall, demanded the same; and our smaller and milder water color on paper, is likewise imperative in its claims for immediate attention and the "direct method." The flat face of the plaque or tile admits of more complexity of design than the turning surface of the vase or cup, and fancy may run riot here, where the restraint of only partial sight does not control. It is no minor problem so to present a composition on a spherical surface that from any point of view it will appear legible and at the same time pleasing. Judgment is based upon the adaptability to the form, and in the groups of jars and bowls shown no pattern will be found too large nor too small to meet this canon of criticism. The secret, then, is to preserve the pattern in its wholeness so the eye can always take in the full idea and, if repeated, enough of this to insure its thorough understanding.

The very mediaeval jar with heraldic features and a lid is almost Romanesque in its robustness of shape and the strength with which the lines are scored through the overlay to the dark body underneath. The dolphins are almost modeled. In the simpler form, without handles, actual relief has been given to the chief band, and almost a forged effect produced by the handling, but these are thumb and finger marks, not the impressions of fire and hammer.

A distinctive effect is produced by a glazed decoration upon a dull or "biscuit" body, as shown in the Roman-like vase with garlands and ox-skulls (bucranes) where the pattern in rich, glistening, cornelian red, against the creamy, porous background, is extremely striking but in no way bizarre. Many of the early Italian examples have partially glazed surfaces, usually a strip or a division made by deep grooves to keep the glaze from overflowing, or some cavity into

which it is allowed to settle, but the picking out of the pattern in this manner is not common.

The Greeks had a kind of sgraffito in distinction from their painted vases, and the examples shown of the free resurrection of this style will have a stronger interest than merely that of contrasting with the more florid and exuberant Italian. It is often overlooked that the Greeks used relief in terra cotta vessels almost if not quite as much as did the Etruscans, and that much color was employed upon them. Indeed, it was through the burnt clay figurines found at Tanagra that the polychromatic painting of the sculpture and architectural members came to be understood. The forms are naturally heavier than those turned for the painted decoration; the process of ornamenting them would suggest they require this difference, and there is no incentive to score into a thin and fragile shape which does not invite depressions. Therefore a degree of "fatness" obtains—far other than that presented by the Pennsylvania German types—but an attractive plumpness, a roundness of lips and sides. The handles consistently exhibit a greater robustness also. In short, it maintains its plebeian origin refined by the restrained character of the decoration. Just as in the Greek painting the touch of the brush was the sign of the skill of the artist, so in the tooled designs the directness tells the story in the same way. Since one is working in a plastic and impressionable medium, it follows that the ideas and manipulation should be as sensitive and manageable.

Accessions

February, 1919—February, 1920

CLASS	OBJECT	SOURCE
Arms and Armor	Suit of armor and two swords, German 14 swords and scabbards, Japanese.....	Lent by Mr. Prentiss Duell. Lent by Mrs. William F. Dreer.
Ceramics	49 pieces of Chinese pottery and porcelain Pottery salt cellar by C. Toft of Minton's; pitcher, style of Palissy; pitcher by the Belleek Co., Fermanagh, Ireland, and lecythos..... 2 Delft and 1 stoneware tankards; stone plate and stein dated 1766; cup and saucer with inscription, "State in Schuykill" Instituted 1782..... Plate, "Chateau Coucey," by Enoch Wood, Staffordshire, c. 1783..... Collection of Delft, Majolica and English and European pottery and porcelain..... Dish and bowl imported to Holland from China; 2 dinner plates, Canton ware; plate, Fitzhugh pattern..... 7 Delft eighteenth century tiles Chocolate service, French gilt porcelain..... 10 small pottery figures, Chinese; Meissen jar..... Plate, Chinese; Satsuma jar, nineteenth century; jar, Ming dynasty..... 39 pieces of pottery and porcelain, Chinese, English, Dutch and American..... Figure of dog, Bennington, c. 1850..... Oil bottle, Persian, eighteenth century; pen rest, Chinese, Kang Hsi period; Celadon cup, Korean, fourteenth century..... 3 plates, Delft, Holland; 2 stoneware bowls..... 8 pieces of Korean pottery, Korai period; 3 pieces Chinese pottery..... Cup and saucer, "Harvard College" design, Staffordshire Plate, Persian, eleventh century; jug, Sultanabad, twelfth century; bowl, Rakka, twelfth century; plate Rakka, eighth century; pitcher, Rhodian, seventeenth century; 25 pieces of Mesopotamian pottery, ninth to eleventh century; black Basales portrait head, bas-relief, Wedgwood, 1775.....	Lent by Mr. A. W. Bahr. Given by Miss Blakiston. Given by Mr. and Mrs. John F. Combs. Lent by Mrs. Harrold Gillingham. Lent by Mr. John Harrison, Jr. Lent by Mr. John Story Jenks, Jr. Given by Miss Florence Ludwig. Lent by Mrs. Frank T. Patterson. Given by Mrs. Frank T. Patterson. Given by Mr. Frank Samuel. Given by Miss Catherine Stein. Given by Mrs. Cornelius Stevenson. Lent by Mrs. Langdon Warner. Given by Mrs. Jones Wister. Lent by Yamanaka & Co. Given in memory of Oric Bates.
Coins, Medals, etc.	Collection of war medals and society insignia..... Collection of Centennial Medals..... Medal, "Spanish War Veterans, 1898-1902"; 28 service ribbons of different wars and campaigns.....	By Purchase. Lent by Mr. Harrold E. Gillingham. Given by Mrs. William B. Hackenburg. Given by Wm. P. Messinger, United Spanish War Veterans, Camp No. 76.
Furniture and Woodwork	Child's chair, old American..... Painted and carved chest, Jacobean..... 3 lacquer boxes, Japanese..... Clock, Holland, eighteenth century..... Lacquer box, Japanese; sandalwood checker-board, Chinese..... Horse-hide trunk made by Jesse Sharpless..... Walnut inlaid sideboard, German, eighteenth century; carved oak buffet, German; Italian walnut chest, seventeenth century; walnut cabinet, Italian, seventeenth century; 2 Japanese shrines; marriage chest, Norwegian, 1825; banjo clock, American, eighteenth century; iron-bound jewel chest; 3 wood carvings, Italian; 2 carved wood candlesticks, Italian; engraved two-fold mirror, Dutch; bowl and ladle, Danish; carved wooden spoon, Scandinavian; trip-tych, Italian, eighteenth century..... Spinet; three-fold screen, painted panels, Italian, eighteenth century..... Mahogany cradle, old American..... Chest, English, dated 1703..... Painted panel, Japanese..... Ceiling panels, Egyptian; Mohammedan ceiling, probably from Cairo..... Wall panels, English, eighteenth century..... Lacquer screen, Chinese; 2 red lacquer chairs, Chinese..... Clock, probably French, mounted by American cabinet-maker, eighteenth century..... Mahogany bedstead, American, early nineteenth century	Given by Mrs. W. Attack. Lent by Miss Alice Bancroft. Given by Miss Blakiston. Given by Miss Bonsell. Given by Mr. and Mrs. John F. Combs. Lent by Mr. H. R. Ellis. Lent by Mr. John Harrison, Jr. Given by Henry O. Hastings. Given by Mrs. Charles F. Nassau. Lent by Mrs. Frank T. Patterson. Given by Mrs. Frank T. Patterson. Given by Mrs. John W. Pepper. Lent by Mrs. Gifford Pinchot. Given by Mr. Frank Samuel. Given by Mrs. Jacqueline Harrison-Smith. Lent by Mrs. Edward Wetberill.
Glass	79 pieces of old American glass; 19 pieces of English and European glass..... 5 Swiss or German enameled flasks..... 4 silver topped bottles..... 2 tumblers, American, early nineteenth century; pitcher, New Jersey, eighteenth century; toy decanter and 3 goblets, Bristol (?); enameled glass flask, Swiss, eighteenth century; 2 stained glass panels, French, fifteenth century.....	Given by Mrs. Hampton L. Carson. Lent by Mr. John Harrison, Jr. Given by Miss Juliana Wood. By Purchase.

CLASS	OBJECT	SOURCE
Ivories	Plaque, relief carving: powder horn, German, nineteenth century; triptych, German, nineteenth century. 28 carvings, Japanese. Casket, bone inlaid with ivory, eighteenth century. Plaque bas-relief carving of the crucifixion.	Given by Miss Blakiston. Given by Mrs. William B. Hackenburg. Given by Messrs. H. Norris and John Harrison, Jr. Given by Mrs. Frank T. Patterson.
Jewelry, etc.	15 watches and watch cases; collection of rings, pins, miniatures, stones, etc. Snuff bottle mounted in gold filigree. Coral and gold necklace and ear-rings, Venetian workmanship, 1500-1600.	Lent by Mr. Moyer Fliether. Given by Mr. John Patten. Given by Mrs. J. Harrison Smith.
Lace	41 pieces of lace, collars, etc. 13 pieces of lace, Duchesse Point, Point Applique, and Chantilly.	Bequest of Mrs. Horace Fassitt. Given by Mrs. Albert B. Weimer.
Metalwork	16 pieces of bronze, Chinese. Pewter plate, England, c. 1790. Copper pitcher; 5 pieces of pewter. Hammered brass ewer and tray. Pair iron hinges, sword fish design; bronze jar, Chinese; vase, set with turquoises, Persian. 5 sword, guards, Japanese. Loaf sugar cutter, American. Pewter tea pot, American, nineteenth century.	Lent by Mr. A. W. Bahr. Given by Mrs. Sarah A. Blount. Given by Mr. and Mrs. John F. Combs. Lent by Mr. John Harrison, Jr. Given by Mr. John Williams Patten. Given by Mrs. Frank T. Patterson. Given by Mr. John H. Willar. By Purchase.
Sculpture	Hindu temple colonnade of 64 carved stone units from Madura, India. Stone head of a Bodhisattva, Chinese, seventh to eighth centuries.	Given by Mrs. J. Howard Gibson, Mrs. J. Norman Henry, Mr. Henry C. Gibson and Prof. Harold J. Savage. (In memory of Adelaide Pepper Gibson.) By Purchase.
Silversmith's Work	26 spoons, old American; pitcher, by John David, Philadelphia, 1736-1798; pitcher, by Phinney and Mead, c. 1825. 4 Sheffield urns; 2 pairs candlesticks, Sheffield; 2 Sheffield sauce boats; hot dish stand; 2 cruet stands with eight cut glass bottles; cruet stand with two bottles. Ladle by Philip Syng, Jr., Philadelphia, 1703-1789. 2 pieces of Mexican silver. Cream bowl by Bailly and Kitchen, Philadelphia, 1833-1846.	Given by Mrs. Hampton L. Carson. Lent by Mr. C. Hartman Kuhn. Lent by Mr. Alfred R. Justice. Given by Miss Julianna Wood. By Purchase.
Textiles	Bedspread, old American. 2 pieces of home-woven linen, American; 2 silk bonnets, American. Patch-work pocket, old American; 3 bags, 1 purse, old American. 9 dolls. Linen table cover, Dutch; 2 old American samplers. 2 dolls, made by the Indians of Guatemala. Doll, old American. Embroidered cap, Vag River valley, Slovak. 2 dolls, dressed in Mennonite costumes. Paisley shawl. 15 fans. 2 Dolls, dressed in Chinese costumes. Blanket made by Chilkat Indians of Alaska; 4 fragments, Turkish and Rhodian. Plush cape, American. Fragments of chintz, old American. Thirteen-starred flag, American. 3 fans. Cashmere shawl; 2 Oriental and 1 Spanish rug. Fragment of rug, Chinese; fragment of velvet, Indo-Persian, sixteenth century.	Given by the Misses Bethel. Given by Mrs. Rudolph Blankenburg. Lent by Mrs. Hampton L. Carson. Given by Mrs. Hampton L. Carson. Given by Miss Mary Dubois. Given by Mr. Lewis G. Eyre. Lent by Mrs. Emily Ferguson. Given by Mrs. William D. Frishmuth. Given by Mrs. Henry S. Grove. Lent by Mr. R. M. Groves. Given by Mrs. Frank T. Patterson. (In memory of Mrs. John Harrison.) Given by Mr. Samuel Howell. Given by Mrs. John W. Pepper. Given by Miss Anna West. Given by Mrs. Edward Wetherill. Given by Mr. John H. Willar. Given by Capt. J. L. Wilson. Given by Miss Juliana Wood. By Purchase.
Miscellaneous	Mechanical toy in form of stage coach. 51 snuff boxes and snuff and scent bottles. Book cover, Italian, seventeenth century. Collection of war posters. Urn made of shells. Collection of Chinese and Japanese bronzes, ceramics, etc. 4 Japanese marionettes.	Given by Mrs. Hampton L. Carson. Lent by Mr. Moyer Fleisher. Lent by Mr. John Harrison. Given by Mrs. E. B. Meirs. Lent by Mr. H. A. North. Given by Mrs. David Townsend. Given by Mrs. Jones Wister.

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THE PENNSYLVANIA MUSEUM BULLETIN



PUBLISHED AT MEMORIAL HALL, FAIRMOUNT PARK, PHILA-
DELPHIA, BY THE PENNSYLVANIA MUSEUM AND SCHOOL
OF INDUSTRIAL ART NUMBER 66 OCTOBER, 1920



DR. LESLIE W. MILLER
Retiring Principal, School of Industrial Art
Portrait by Thomas Eakins.

Resignation of Dr. Leslie W. Miller

AT the end of last winter's term Dr. Miller resigned the post of Principal of the School of Industrial Art which he has held for forty years. He was made Principal Emeritus, and his counsels will still be available to us while he devotes himself to study and to writing.

LESLIE W. MILLER, Born, Brattleboro, Vermont, Aug. 5, 1848. Educated in the public schools of Brattleboro, and afterwards at the Massachusetts Normal Art School and the School of the Museum of Fine Arts in Boston. Portrait painter and teacher of drawing and painting in Boston. Principal of the Pennsylvania Museum and School of Industrial Art, 1880 to 1920. On resigning this office, elected Principal Emeritus by the Board of Trustees. Doctor of Fine Arts (University of Pennsylvania, 1920—the first recipient of this degree in America). Doctor of Laws (Temple University, 1920). Active, up to the date of his retirement from the city, in the promotion of civic embellishment and improvement. One of the founders of the Art Club of Philadelphia, its Secretary for fifteen years, and its artist vice-president for fifteen years; member of the Boston Art Club; member of the Fairmount Park Art Association, a trustee since 1895 and its secretary from 1900 to 1920; honorary member of the T-Square Club, and of the Philadelphia Chapter of the American Institute of Architects.

Such is the list of achievements which can be formally tabulated after Dr. Miller's name. But his claim for our regard is meagrely suggested by such a list. It is not the Museum and the School alone that have benefited, it is Philadelphia and the State and the Country. That the School has grown from a doubtful experiment to a necessity in the community under his guidance is of course well-known. But that European craftsmen have learned to regard him as a leader, and that the history of the arts in America, during their greatest productive and most crucial period, is part of his history is not always recognized.

The artist shows of him literally a speaking likeness. No other pose could be so truly a likeness, for he speaks and continually bears witness to the truth. He has spoken to us for forty years with directness and simplicity. Always on the side of the higher civics and the deeper beauties, it is through his peculiarly lucid and telling speech that his service has been done standing, as in Eakins' portrait, earnest and whimsical and wise.

Temporary Exhibition from the Johnson Collection

IN THE month of March of this year the Art Jury of the City of Philadelphia decided that some public exhibition should be made of the valuable and important collection of paintings left to the city by the late John G. Johnson which, since his death have been stored for safe keeping, inasmuch as the Art Jury and the Trustees of the Johnson estate had decided, with eminent wisdom, that his house in South Broad street was in every sense unfitted for their proper preservation.

There is unfortunately no place in the city where so large a collection (nearly 1300 paintings besides sculpture and other art objects) can be exhibited in its entirety; so the jury decided to clear the Central Gallery of the Wiltach wing of the Pennsylvania Museum and arrange in it temporary exhibitions of some of the Johnson pictures.

On March 10 sixty-two Italian paintings of the XIV to the XVI centuries were shown for the first time to their owners, the people of Philadelphia.

Their interest in their new possessions was promptly manifested in the largely increased attendance; no fewer than 137,852 persons visited the Museum between March 10 and June 6, when this exhibition was replaced by another consisting of sixty-one modern pictures—French and American.

The peculiar importance of the Johnson Collection consists in its catholicity; no school and few masters, a knowledge of whose work is essential to the study of the art of painting, are unrepresented in this large collection.

It is not to be expected that all should be of the first or even of equal excellence, although there is a more than creditable showing of masterpieces; but it is safe to say that nowhere on this side of the Atlantic and in very few European galleries may a student familiarize himself with the style and methods of so many of the old and modern masters.

As is well known to connoisseurs, Mr. Johnson's personal taste was for those rarer and, in a sense, esoteric painters who were the fathers of their art in all European lands and are generally called "the Primitives"; his collection is therefore peculiarly strong in their works.

It was considered, however, that these would prove of less general interest than the works of later and more technically matured artists. Consequently the exhibition of Italian paintings comprised few pictures of the XIV century. Of those of the XV, because of their individual importance there were rather more. Foremost among these, and one of the gems of the collection, was the exquisite little Madonna and Child with Sts. John Baptist and Jerome, by Francesco



NIGHTFALL
Jean Baptiste Camille Corot

Pesellino, a very jewel of delicate feeling and workmanship and most fortunately in a marvelous state of preservation, almost entirely free from restorations.

It must never be forgotten, in examining any collection of old paintings, that these are in their very essence fragile and perishable in the extreme, that in the four or five hundred years of their existence they have been exposed to risks innumerable and have in many cases suffered from such exposure, lastly, that in being brought to this country they have been torn from, what one may call, their natural surroundings, in which they were painted and to which they have acclimatized themselves, to be exposed to very different conditions of temperature and humidity, as a result of which sadly too many of them suffer disintegration and decay.

Almost as important as the Pesellino are the very early *predelle* pictures of the life of Mary Magdalene by Botticelli, which it is believed, came from an altarpiece in the Convertite at Florence. Their delicious naiveté gives them high rank, despite their minuteness, among the works of the master.

A wonderfully brilliant little "Purification of the Blessed Virgin," by Enezzo Gozzoli, is another treasure of Florentine primitive painting.

A curious and historically most interesting painting is "Adam and Eve," by Fra Bartolommeo. This very sketch is mentioned and described in the deed of dissolution of partnership between the Frate and Mariotto Albertinelli in January 1512. Its artistic interest consists in its unfinished state; in places it is only begun, thus exhibiting to the student all the stages of the processes whereby the old Italian masters obtained their effects.

Of the Venetian primitives two, among several, call for notice; a superb, though most painful, "Pieta," by Carlo Crivelli, and a portrait of The Blessed Lorenzo Giustiniani, first Patriarch of Venice, by the elder and rarer of the two great Bellini brothers, Gentile. This painting has unfortunately suffered so greatly at the hand of time that it is impossible to decide whether or not it is from the hand of the master himself, or a studio copy of his well-known portrait of the Blessed Patriarch now in the Academy at Venice. There is also a fine head of an old man by Alvise Vivarini.

Two works from the studio of Mantegna and one from that of Cosimo Tura, possess merits that almost justify us in ascribing them to their respective masters; undoubtedly they were executed under their eyes.

The pictures of the great fresco painter, Luca Signorelli, are so seldom met with in Galleries, and his importance in the development of art in Italy is so great that all four of his paintings belonging to the Johnson Collection were placed on exhibition. Their historical value is perhaps greater than their aesthetic, but they did not lack this last, particularly a very charming and dramatic "Nativity."



A FAIR WIND
Jean François Millet

A most attractive profile of a Milanese lady is certainly by one of the close followers of Leonardo da Vinci and most probably by Ambrogio da Predis. Another study for a woman's head has more of the manner of Luini.

A very beautiful Madonna and Child is typically characteristic of another less slavish follower of Leonardo, Sodoma.

Coming to the masters of the high Renaissance we find a portrait of a gentleman of the Bardocini family, the only dated work in existence that can safely be ascribed to Palma Vecchio.

A work of nearly the highest order, romantic in the landscape, monumental in composition and convincingly full of character in the portraiture, is a Holy Family with Donors which it is at present impossible to ascribe otherwise than as Venetian of about 1530; when it was in the Leuchtenberg Collection, from which Mr. Johnson acquired it, it was given to Moroni: it has strong suggestions of Lotto; the discovery of the painter will be a pleasant task for students of the collection.

In selecting these sixty-two pictures for exhibition no attempt was made to show only the best of the 350 Italian paintings in the Johnson Collection, though as may be seen there was a fair sprinkling of such. The intention was to present a good average of the examples by which the merit of the whole might be gauged; that this average was a very high one was obvious to the visitor; when the time comes for the exhibition of the entire collection many another treasure remains to be disclosed.

The sixty-one modern paintings now on exhibition in the Wilstach Gallery are mostly, as might be expected, French.

The earliest of them are by Barye, the great animal sculptor, Courbet, Couture, Decamps, and the rare painter, Daumier.

Of the Barbizon School, Daubigny, Diaz, Dupré, Rousseau and Troyon are well represented. Millet and Corot, the great luminaries of the same period, are given prominence, the first by four, the latter by seven examples.

Two of the Millets are pastel, the larger of which, "A Goatherd Girl," is among his important works in this medium. The largest of his pictures on exhibition is a rather unusual subject for him, a fishing vessel scudding before a fair wind in a rising sea; hardly more than a sketch, it is vigorously laid in and full of movement.

The most important as well as the most attractive of the Corots is "Nightfall" with its glowing sunset, roused by which a beast of prey steals forth from its forest lair to "walk in darkness." There are two or three in Corot's more familiar manner and one most interesting early work, which at first glance no one would take to be his.

The modern successors of the Dutch Little Masters also attracted Mr. Johnson. There is a very fine "Bridge" by Jacob Maris, together with two other smaller but characteristic paintings of his. Israels,



THE LADY OF THE LANG LIJSEN
James McNeill Whistler

Jonkind, Matthew Maris and the Belgian, Alfred Stevens, are also represented.

A characteristic early Bastien-LePage, a portrait of the artist's wife in Breton peasant costume, recalls his famous portraits of Sarah Bernhardt and King Edward VII. By Dagnan-Bouveret is a less usual picture of the Thames below London with shipping.

By Manet is an extraordinary and most unusual picture, "The Sinking of the Alabama by the Kearsarge," the historical interest of which (if it was painted from actual observation) exceeds any other.

Of what were in Mr. Johnson's day The Ultra-Moderns—the Impressionists, Raffaelli with three examples, Monet, Sisley, Simon, are all to be found.

Carrière, Besnard and Henri Martin have each of them a head in their respective well-known manners.

Two paintings by Puvis de Chavannes are certain to attract attention both by their dissimilarity to his later style, in which are painted the well-known decorations in the Boston Public Library and those, still more famous, in the Sorbonne and the Pantheon at Paris. They are two of the original studies for the four great decorative panels in the Musée de Picardie at Amiens and were painted in his earliest manner. They symbolically represent "Peace and War." The other two are in the Widener Collection.

Coming to the American artists, Inness is represented by two small thoroughly characteristic landscapes.

An interesting early Sargent, of the Luxembourg Gardens, Paris, is a cool study of twilight with a rising moon. There is also one of Sargent's amazingly brilliant and dexterous water-colors, "A Venetian Interior."

By Whistler are two pictures which, together with the well-known "Yellow Buskin" in the adjoining Wiltach Gallery, give a complete synthesis of the work of this great American painter. The little "Nocturne" on the Thames at Battersea belongs to the same period or manner as the "Yellow Buskin"; the other, "The Lady of the Lang Lijsen," is of a much earlier period, 1864, not long after his return from his studentship in Paris, and shows him most interestingly, delighting in gay, even bright color, and exhibiting a more conventional treatment of light and shade than he afterward employed.

HAMILTON BELL.

Ninth Century Wooden Mask

IN the February Bulletin was published an early Japanese mask* of the head of a Bodhisattva, which is the epitome of fourteenth century repression. In this number is illustrated a mask four hundred years earlier than that other, typical of the very height of expressive grotesque. Both masks we owe to the generosity of the late Mr. John T. Morris who purchased them on one of his trips to the Orient. It could hardly have been realized when he brought them over, that these two would prove to be the earliest and, in some ways, the most important examples which would ever leave Japan, for it is safe to say that the days of such haphazard discoveries are over, and the Japanese Imperial Commission for the Preservation and Cataloguing of Antiquities has long ago set the seal of National Treasure on all the known early and important masks.

Ancient literature and modern scholarship are almost equally barren of references to the paraphernalia of the *Bugaku* dramatic dances which barely persist to the present day. It is well-known that certain demoniacal and godlike characters were represented, and the mask in the Pennsylvania Museum was no doubt worn by an actor who took the part of a demigod, or of an evil spirit.

While the generations of sculptors who produced the masks used for the *No* dramas from the end of the fifteenth century to the modern decadence are well-known, one cannot hazard even a guess at the tradition or the family of the man who made this mask. Undoubtedly he lived in Yamato or in the adjoining region of Yamashiro; probably he was a priest who made temple images and dramatic masks. Every year at the season of the *Matsuri* or festival of the local shrine, which no doubt was both Buddhist and Shinto in character, the robes, the banners, the portable shrines and lanterns, together with such masks as this, were brought out from the temple storehouse to be used in procession through the streets and finally in the archaic dances performed on a high wooden platform within the temple compound. Every village boy was familiar with this mediæval morality play, and knew more of the character represented by our mask than does the eminent scholar of today. It is doubtful if even the name of the part in which it was used can be correctly determined. Almost surely the lines spoken and the stage business have been lost. Vaguely we believe that India and China provided the origins of it all, for the forms of the musical instruments which were used can be seen cut in the living rock of the fifth century cave-chapels in China, and painted on the walls of the caves of Ellora and Ajunta.

There are certain parallels to the form of this mask which may

* NOTE. By Mr. Tomita of the Museum of Fine Arts, Boston, I am encouraged to put on record the possibility that the mask published in the February Bulletin was originally the face of a statue. He also tells me that it surely represents a Bodhisattva, almost certainly Kwannon. He can find no reference to the appearance of Kwannon in any drama but the *No* series.



JAPANESE WOODEN MASK



ANOTHER VIEW

possibly be traced in China, and Java, and India, and the South Seas, but no man dare say that he has unravelled the tangled skein of evidence. It remains therefore to study the actual form before us. Stylistically it cannot be far amiss to attribute its period to the early years of the Fujiwara regime, or even to the last of the Tempyo period—a range of a hundred years before the last quarter of the ninth century.* The few examples in Japan which are unmistakably of the same period are always quoted as being of the Tempyo period. But they lack something of true Tempyo suavity as we know it in the scores of dated statues. Unless those times are misunderstood by us, the artists contented themselves with a perfection of Chinese T'ang forms made elegant by a hint from India direct. It is hard to imagine them producing such peaked leanness, so little tinged with the mannerisms of the Buddhist academy. But perhaps this is too ingenious and our mask with its few companions represents another tradition of that day, a parallel contemporary style. Till this is proved it is best to stick to the ninth century when the comparison with dated Buddhist sculpture is not so strained.

The wood is probably *hi no ki* (*chamaecyparis obtusa*), soft and apt for the sculptor's chisel, still the favorite of the Japanese carver. Its pungent sap discourages insects and the grain is as perfect as was that of the old American white pine. The fact that this example fits over the whole head of the wearer, instead of being tied across his face, is a sign of antiquity. It is in fact a false head rather than a mask, and the inner surface follows with a certain amount of fidelity the outside contours. This inside seems to have been left bare, but the face was covered with *gesso* lacquered and colored. The upper lip, the eyebrows and the top of the head are pierced with large holes ($1\frac{1}{4}$ inch in diameter) set far apart, into which were securely pegged bunches of horse or cow hair, the bristly stubs of which still remain. It is important to notice that human hair was not used, and that neither cloth nor paper was laid on below the lacquer. The modern silk cord passes through holes just in front of the ear lobes. Doubtless when the mask was in use there was no need for an attachment to the shoulders of the wearer. It fitted securely and completely over his head, and one cannot be certain that these holes were contemporary with the mask.

The mouth is slightly open with the lips bared in a grin showing the thick teeth with long eye-teeth curving to the side. The lower lip has split off on the grain of the wood and been roughly restored to its original contour.

Unlike many of the mediæval and late Japanese masks, the expression of the face cannot be defined with a single word or named

* NOTE. Arbitrarily assuming the year 876 A.D., which ended the Jogwan era, to be the limit of what we call "Jogwan" in style, the previous hundred years would cover amply the transition period of Konin, to which I attribute this mask.

by an emotion. Fear, hate, malice, delight, resignation are some of those familiar to us. But here, with the shift in shadow comes a play of expression that cannot be caught. The eyebrows are arched as if in affected surprise. While the grin is huge, it is not precisely horrible. Almost, the effect is of some clumsily malformed creature who suddenly says *boo!* to frighten a child. As part of a Morality play or a Mystery, it was quite sufficient to draw a laugh from the rustics gathered on the grass below the little stage. Perhaps it was some spirit in the old Indian legend, or possibly used merely in the buffoonery between the acts. For the fair of those days was no Oberammergau for reverent tourists. It was a holiday with harlotry players, shooting bouts, wrestling, drinking, and praying and at the end, a substantial number of pious pennies in the shrine box. The gods stalked and gesticulated on the stage, while the juggler and the story-teller and the sweetmeat seller set up rival attractions all about the sacred enclosure, and even the man who pulled teeth with his fingers held his crowd fascinated.

An early dance mask, like this is far more a part of the life of its time, and a more spirited and pungent memory than the labelled and documented masterpieces of Mansho, carver of masks for the great interpreters of *No* at the beginning of the eighteenth century. His delicate lacquered shells are preserved with camphor chips and wadded silk pads in black lacquered boxes, brought out perhaps to be reverently fingered by a connoisseur, or more rarely still, worn at a performance by the Tokyo Society of *No*. Ours is a merry heathenish thing, battered and nicked, with its bristles worn to the stumps by centuries of honest labor amusing the groundlings. There is less of the individual work of art about it than of folk art, like a ballad or a street cry, used for years. Only when we are poverty-stricken for such realities do we think to put it in a Museum with a ticket on it. Art is there in the subtlest form as well as the most obvious. Not only was the unnamed sculptor able to carve a wooden block into a splendid and living grotesque, but there is something of mediæval Japan—the very origins of the theatre, the art of pantomime and of dramatic dance to be understood from this one object.

To show how important masks have become, even in Japan, it is interesting to note that there are only eighty-three in the list of National Treasure. Of these, fifty-three are definitely listed as made for the Bugaku drama, and twenty-one for Gigaku. The rest are undetermined. Barely a score of them all are as early as our example. Perhaps none are finer. The hope that in our Oriental excursions we may turn up others comparable to it is vain. But in the Imperial Museums of Nara, Kyoto, and in the storehouses of the ancient temples of Horyuji and Todaiji, are its few aged cronies—fat and silly, or lean and wrinkled, the shapes that convulsed the simple villagers or caused their flesh to creep, as they sat half the night watching the show under the stars, by the shifting glare of fire baskets hung about from the limbs of great temple trees. L. W.

A Specimen of Toile de Jouy

(Cover Design)

THE Pennsylvania Museum has recently become the possessor by purchase of an interesting example of French printed linen which is highly esteemed by collectors of European textiles.

The specimen in question is a full bed garniture of "toile de Jouy." The linen is made on a hand-loom and the designs on it are in shaded red color. The quality of the design is of a high order. It is most fanciful, and at first sight, it will probably strike the layman as one of those "Chinoiserie" so common in the middle eighteenth century when, through Dutch trade with the Far East the fashions of the times turned to Asia for inspiration, and European manufacturers endeavored to reproduce lacquers and other Chinese and Japanese effects.

But a closer study will reveal the fact that the first impression recalling Chinese treatment in reality is largely due to the abundance of lanterns, which everywhere are attached to small kiosk-like buildings the architecture of which is in no way Chinese, and only distantly suggests the Far East. The careful observer will soon reach the conclusion that the artist who furnished the admirable design was drawing on his fertile imagination for this very spirited scene, or rather series of scenes.

Fortunately, we are not altogether without a guide as to his intention. He has kindly explained the meaning of the scenes which his pencil has so admirably executed. In the hands of one of a group leading a small procession, he has placed a banner on which he has inscribed "*Le Triomphe de Panurge au Pays des Lanternes*," *i. e.*, "*The Triumph of Panurge in the Land of Lanterns*." This, of course, will at once explain to any one familiar with old French literature that it is a scene from Francois Rabelais' famous sixteenth century novel, in five books, containing "*The Lives and Heroick Deeds and Sayings of Gargantua and his sonne Pantagruel*." In the fifth book referring to the journey of Pantagruel and his follower Panurge in Search of the Oracle of the Holy Bottle, these worthies, after facing various vicissitudes make a landing at the "*Land of Lanterns*," where they are met by military Guards of the Port, who are described as wearing high crown'd hats (these are shown on the print).

They are escorted by these to the palace, where they have an audience of her Highness, the Queen of Lantern-Land, and are introduced to two "*Lanterns of Honor*." The Queen invites them to supper in order that they may choose their "*Lantern-Guide*." The Lanterns of Royal blood are clothed partly with "*Bastard-diamonds*," partly with "*Diaphanous Stones*," etc. All these Lanterns seem to be the great light-bearers of the old world or to bear relations to some light-giving power.

After supper the travelers go to rest and next day choose their "*Guiding-Lantern*" and take leave, as with her they proceed to the

Oracle of the Holy Bottle where they are duly led by their Guiding Light. To reach the Temple of the Holy Bottle they have to pass through a large vineyard planted by Bacchus himself. Their magnificent Lantern ordered them to eat three grapes, to put some vine leaves in their shoes and to carry a vine branch in their left hands. Eatables are mixed with an endless variety of vine-stocks. Bottles of all shapes and sizes, glasses of every kind are there, and all other "Bacchic Artillery." On the frontispiece of the triumphal arch, beneath the Zoophore they see the following couplet:

"You who presume to move this way,
Get a Good Lantern, lest you stray."

"Jupiter's Priestess," said Pantagrue, "in former days, would not, like us, have walked under this arbor."

"There was a mystical reason," answered our most perspicuous Lantern, "that would have hinder'd her. For, had she gone under it, the wine or grapes of which 'tis made, that's the same thing, had been over her head, and then she would have seemed overtopped and master'd by Wine; which implies that Priests and all Persons who devote themselves to the contemplation of Divine things, ought to keep their minds sedate and calm and avoid whatever might disturb and discompose their tranquillity, which nothing is more apt to do than drunkenness." "You also," continued our Lantern, "couldn't come into the Holy Bottle's presence after you had gone through this arch, did not the noble Priestess Bacbuc first see your shoes full of vine leaves, which action is diametrically opposite to the other, and signifies that you despise Wine, and having mastered it, as it were, tread it under foot."

Thus this coverlet, hangings and valences of "toile de Jouy" appear to represent the art, literature and philosophy of another age.

The village of Jouy, the *Joyacum* of the Romans, is on the small river Bièvre in the department of Seine-et-Oise, at six kilometers to the S. E. of Versailles. Some years before the war it numbered some 2000 inhabitants and the château was of modern construction. The only importance of the place was its famous factory, which dates back to 1760 when it was founded by one Oberkampf. Prior to this it was the estate of the Constable of Clisson, whose lordship over the county went back to 1654. The products of the factory were held in high esteem, and justly. No old printed material seen today approaches the above described specimen in delicacy of design and detail.

S. Y. S.

Colonial Craftsmen of Pennsylvania

REPRODUCTIONS from our early Pennsylvania Newspapers, of Advertisements of our Cabinetmakers and Upholsterers, are continued in this number.

As early as 1724 window sashes in this colony were hung with weights, sash cord and pulleys, for THOMAS CHALKLEY has them for sale. The pulleys, of course, were of wood and the weights of iron. An example of this can be seen in Graeme Park, built as a country seat by Governor Keith near Philadelphia. Usually only the lower sash was hung and the upper sash could be removed entirely if necessary.

Iron nails were manufactured here in 1731, the early forge masters (among the earliest being Rutter and Potts) no doubt supplying the material.

As was to be expected, we find numerous advertisements for runaway servants and also those having "time for sale"; the latter being a method in frequent use to repay the ship owner or captain for their passage over.

In the advertisement of THOMAS HEWES we find a cut of an easy-chair, showing that this type was in use in 1765.

Mahogany plank to be sold by WILLIAM ALLEN in 1756 and by WILLIAM CRISP in 1769 was of two varieties. The heavy type seems to have come from St. Domingo and the light from South America.

The name of John Elliot, one of our earliest looking-glass makers, is referred to in the advertisement of JEREMIAH CRESSON in 1761. More definite data will be published concerning him in a later number when our mirror makers are listed.

The manufacture and hanging of paper was an early industry in this city. WHITE and LAWRENCE state, in 1756, that they "Make . . . all sorts of paper hangings, &c., &c." The surviving partner, BLANCH WHITE, in his foot-note, in 1760, shows that he had "A few paper hangings." JOHN WEBSTER, in 1767, among other things mentions "Rooms hung with paper, chintz, damask or tapestry, &c.; also the best and newest invented Venetian sun-blinds for windows." The holders for these Venetian blinds, which were fastened to the upper part of the window, were often carved, as shown by some in use in Old Swedes or "Gloria Dei" Church in this city.

Our great Quaker cabinetmaker, WILLIAM SAVERY, is represented as a "picker up of unconsidered trifles" in 1750 and 1754.

American Windsor chairs, we believe, originated in Pennsylvania and thence spread to New Jersey and New England, each of which developed distinctive types. Of interest in this connection is the notice of JOSIAH SHERALD. The specifications for hickory wood and the "good clock with a good mahogany case" should interest students of this period.

ALFRED COXE PRIME.

COLONIAL CRAFTSMEN OF PENNSYLVANIA

VERY Good Season'd Pine boards and Cedar Shingles to be sold by *Charles Read* opposite to Mr *Thomas Masters* at the Corner of the Front and Market Streets in *Philadelphia*, Where any Person may have Cocoa Ground, or be supply'd with right good Chocolate Cheap.

AMER. WEEKLY MERCURY

4/28/1720

THere is to be Sold at *Thomas Chalkley's* store, Sash-Windows ready painted Glaz'd and Hung with the Choicest Lines and Pullies just fit to put into Buildings.

AMER. WEEKLY MERCURY

4/30/1724

GOOD Rum, seasoned Pine, Cedar Boards, and Slays for Weavers: To be Sold by *George Brownell* at the South East Corner of the Market, in *Philadelphia*.

AMER. WEEKLY MERCURY

9/30/1725

GEORGE MEGEE, Nailer.

AT the Corner of Front-street, in Arch-street, by the Arch-Wharff; Maketh and selleth all Sorts of Nails, viz. All Sorts of Deck Nails, Two Shilling, Double Tens, Single Tens, all Sorts of Shingle Nails, by Wholesale or Retail, at reasonable Rates.

PENNSYLVANIA GAZETTE

3/16/1731

GEORGE MEGEE, Nailer,

AT the Corner of Front-street, in Arch-street, by the Arch-Wharff; Maketh and selleth all Sorts of Nails, viz. All Sorts of Deck Nails, Two Shilling, Double Tens, Single Tens, all Sorts of Shingle Nails, by Wholesale or Retail, at reasonable Rates. *N.B.* They are made of this Country Iron.

PENNSYLVANIA GAZETTE

JULY 1731

ALL Sorts of *Uppholsterer's Work*, as Beds and Sacking-Bottoms, easy Chairs, Couches, and Seats, as also Quilting, done by *Joseph Stockdale*, living at the House of Mr. Andrew Edge, next Door but one to the Baptist-Meeting House, in Second-Street.

PENNSYLVANIA GAZETTE

8/1/1739

COLONIAL CRAFTSMEN OF PENNSYLVANIA

To be SOLD,

A Servant Lads Time, by Trade a Joyner, having three Years to serve, a likely young Lad and a Workman, about 21 Years of age; enquire of *Edward Annelly* next Door to *John Armet's* in *Front-street*, *Philadelphia*.

Very good Rum and Melloffes to be Sold very reasonably by *Reefe Merdith*. Enquire at *Andrew Bradford's*, at the Sign of the *Bible* in *Second street*, *Philadelphia*.

Very good well-seasoned Cedar Boards to be Sold reasonably by *Thomas Boudé*.

AMER. WEEKLY MERCURY

3/11/1734

TO BE SOLD,

AT the House of *Thomas Stapleford* Joyner, at the lower end of *Second street*.

Womens and Girls Stays, Pepper, white and brown Buckram, sundry sorts of Silver Orace, light coloured Sewing Silk, Stay Trimmings, and sundry sorts of Thread, and many other sorts of Goods too long here to mention, all very Cheap for Ready Money.

AMER. WEEKLY MERCURY

6/15/1738

RUn away on the 16th of April last, from

Brian Wilkinson, of this city, carver, a seven-year old, named John Forder, born in London, about 17 years of age: Had on when he went away, an old hat, light coloured cloth jacket, blue under jacket, leather breeches, very greasy, short black hair, he is hard of hearing. Whoever takes up and secures the said servant, so that his master may have him again, shall have Thirty Shillings reward, and reasonable charges, paid by **BRIAN WILKINSON**.

N. B. It is supposed he is lurking about the outside of the town.

PENNSYLVANIA GAZETTE

5/3/1750

To be Sold,

On Saturday the 20th Instant, at 4 o'Clock in the Afternoon, at the sign of the Coach and Waggon, in market street, by public auction.

The House and lot of ground where

John Freeman, chair maker, now lives, situate on the north side of market street, a little above fifth street, bounded on the east by ground belonging to James Barram; on the west by ground belonging to Elizabeth Patchell; on the north by ground belonging to Davis Bartlett, and on the south by market street enclosed; containing in breadth from east to west seventeen feet, and in depth from north to south one hundred feet.

N. B. There is an alley of 2 feet 8 inches taken out of the front of said lot, which is in common for the use of said house, and the tenement adjoining to it on the west side.

Time will be given on good security for the payment of an Hundred Pounds of the purchase money if required.

PENNA. JOURNAL

4/4/1754

COLONIAL CRAFTSMEN OF PENNSYLVANIA

THOMAS HEWES,

Upholsterer, at Joseph Ogden's, in Chestnut-street, near Second-street,
Philadelphia,

MAKES all sorts of upholsterer's work at the most reasonable rates; such as beds and window-curtains, easy chairs, couches, mattresses, feather beds, sacking bottoms, chair bottoms, ship stools and umbrellas, &c. Those who are pleased to favour him with their custom, may depend on being served with the utmost care and dispatch, by their friend,

Thos.

THOMAS HEWES.

PENNSYLVANIA GAZETTE

8/21/1755

THOMAS HEWES, Upholsterer,

At Joseph Ogden's, in Chestnut street, near Second street, Philadelphia; makes all Sorts of Upholsterer's Work, in the neatest and newest Fashions, at the most reasonable Prices; such as

BEDS and Window-curtains, easy Chairs, Couches, Mattresses, either of Hair or Wool, Feather Beds, Sacking-bottoms, Chair-bottoms and Ship stools.

Those that are pleased to favour him with their Custom, may depend on Care and Dispatch, by their Friend

Thos.

THOMAS HEWES.

PENNSYLVANIA GAZETTE

1/3/1760



THOMAS HEWES,

UPHOLSTERER,

In Chestnut street, near Second-street, PHILADELPHIA,

MAKES all Sorts of Upholsterer's Work, in the neatest and newest Fashions, at the most reasonable Prices, such as Beds and Window Curtains, Easy Chairs, Couches, Mattresses, either of Hair or Wool, Feather Beds, Sacking Bottoms, Chair Bottoms and Ship Stools, &c. &c.

Those that are pleased to favour him with their Custom, may depend on CARE and DISPATCH.

Thos. H. W.

PENNSYLVANIA GAZETTE

12/12/1765



THOMAS HEWES

UPHOLSTERER,

Is removed from Market into Chestnut-street, opposite the Three Tun Tavern,

WHERE he continues to make and sell, all Sorts of Upholsterers Work, in the neatest and newest Fashions, at the most reasonable Prices, such as Beds and Window Curtains, Easy Chairs, Couches, Mattresses, either of Hair or Wool, Feather Beds, Sacking Bottoms, Chair Bottoms and Ship Stools, &c. &c.

Those that are pleased to favour him with their Custom, may depend on Care and Dispatch.

Thos. H. W.

PENNSYLVANIA GAZETTE

1/8/1767

TO be sold by publick vendue, on
William Allen, Esq; wharf, a large Quan-
 tity of good Mahogany plank. The sale to be-
 gin on Monday morning next at 10 o'Clock.

PENNA. JOURNAL
 8/5/1756

JEREMIAH CRESSON,
 JOYNER and CHAIR-MAKER,
HAS removed from his late Shop, at the Corner of Se-
 cond and Union Streets, to the House in Chestnut-
 street, lately occupied by Caleb Evans, directly opposite to
 the Shop of John Elliot, Looking Glass-maker, and a lit-
 tle below Fourth-street, where he continues to carry on
 the Business of a Joyner and Chair-maker, and all those
 who are pleased to favour him with their Custom, may be
 supplied in the best and neatest Manner, by

JEREMIAH CRESSON.

PENNSYLVANIA GAZETTE
 7/9/1761



WHITE and LAWRENCE,
 Upholsterers from London, at the Crown and Cushion, Front-
 street, have removed their Shop from the corner of Chestnut-
 street, in Front street, higher up in Front-street, a small oppo-
 site the London Coffee-house.

Makes all sorts of upholstery work, such as bedsteads, cor-
 noles, and furniture, leather boxes, ticking bottoms, ma-
 trasses, all sizes blankets, rugs, cabin stools, all sorts of *grayer*
 hangings, &c. &c. &c. Like-wise drums, tables, carouch boxes,
 marquees for officers, boxes of arms, Horseman's seats, trench
 tents, and all other sorts of upholstery work, in the newest fashion,
 as in London, and at the lowest prices.

PENNSYLVANIA GAZETTE
 1/22/1756

BLANCH WHITE,

UPHOLSTERER from LONDON,
HAS removed from next Door to the Coffee-house, to the
 Crown and Cushion, in Chancery-Lane, nearly opposite the
 Office of John Rufe, Esq; where he hopes the Continuance of his
 former Customers (and those to whom he is under Obligations, or
 their Friends, on their Recommendation, that will employ him,
 he will discount half his Labour, in Part of Pay of his old Ar-
 rears) and is determined to take the greatest Care, and use the
 greatest Dispatch.

N. B. Drums of all Sorts, made and mended as usual; also all
 Sorts of Field Equipage, Sailors Mattraisses, &c. &c. as usual.

PENNSYLVANIA GAZETTE
 2/10/1763

COLONIAL CRAFTSMEN OF PENNSYLVANIA

Imported in the Nancy, capt. M'Kerrel, and other vessels from Bristol and London, and to be sold by

BLANCH WHITE,

At his Upholstery and Ironmongery ware house, the Crown and Culveron, next door to the London Coffee House, wholesale and retail, at the lowest prices, and as he is the real importer, he flatters himself he can sell as low as any one, all sorts of upholsterers work done after the newest fashions and at the lowest prices as usual, viz.

FOUR penny, 6d. 8s. 10d. 12d. 20d. and 24d. cast, all sorts of locks, springs, 2d. and 4d. closet nails, white tin'd tacks, brass chair nails, 6s. saddlers tacks, lacquered and gilt coffin handles and plates, ord ditto broom axes, ship ditto, bouf adze, ship ditto, half inch augers to 2 inches, plane irons, forced from a jack plain to a jointer, socket gonges, ditto forced, forked chiefs, ditto forced, common gimblets, box half ditto. bright ditto, spike gimblets (ditto), broad kitchen hammers 4 sorts, iron dugge with brass heads, vermished lay set locks, rim'd closet ditto, spring chest cross ward ditto, cross key'd locks for chests, cross ward cubbord ditto, cross key'd ditto, swallow bow'd cubbord locks, ditto chest, ditto large, 5 bitted locks, one wheel brass desk locks, round clock till ditto, 12 keys, 8 pines for locks, spring sliding locks, 8 inch plate ditto, 10 inch ditto, shovels and tongs, pad locks of all sorts, brass nob locks, copper buckles for the army in sets, several patterns of the newest fashion shoe and knee black buckles for mourning, horn buttons for coat and vest, black buttons for sleeves, cases of silver handled knives and forks, a few neat ivory handled without cases, white handle hammers, carpenters ditto, fish skin, 12g bones, &c. 24, 26 iron plate bands of the best make, 24, 26 White's steel plates, 3 rivets ditto, fish pullers and pins, iron bells, of all sorts materials for bell hanging, scale beams, fence pan gun locks, half bridle ditto, a feet rules, 2 sorts of iron candlesticks, several sorts of brass ditto, with and without screws, standing vizes, bench ditto, dove tail H and HL hinges, table ditto, desk ditto brass and iron, brass H hinges, hand saw files, clock pins brass neat patterns, ruff, ballard and smooth files from 6 inches to 13 inches, half round 3 square cross cut files, carpenters rasps, shomakers ditto, wood screws from half inch to 2 inches, iron squairs, brass work for desks and chests of drawers of all sorts, and a large assortment of desk suits, brass knobs, screw rings, turn buckles, curtain rings, small ditto for pull up carriages, iron and steel compasses all sizes, girth webbing common sort, blue ditto, No 11 ditto, No 15 brown ditto, No 13 and 15 slip'd woolen web, green ditto, plaid ditto, white ditto, tent hooks and eyes, iron bolts, thumb latches, lifting handles, strong bed butt hinges, powder flasks, iron dust shovels, curtain rods, lignum vitae and brass and leather'd callors, plasters trowels, halberts, spantoons, ensign staves, brass heads for dogs, brass sconces, neat steel mounted small swords, brass mounted ditto, gilt surgeons instruments, sheep shears, knitting needles, tailors shears, a small parcel of cutlery, mahogany and jappan tea boards and waiters, silk sword belts, bed side and table carpets, Flanders and other tickens, harrateens and chin sees, crimson damask, 7 8 and yd. wd. Irish linens, tandems, 3-4, 7-8 and yd. wd. and yd, 3 8 cotton and linen checks, a neat parcel of furniture, checks with bindings, toffels, thread line, &c. Julia-bie black calimancoes and russels, venciens, grey doretteens, a variety of Norwich crapes and bumbazine, alloprens, a large quantity of blankets and sundry other goods too tedious to mention.

N.B: Drums, colours and all sorts of field equipage for the army as usual, also sea bedding &c. a few paper hangings, he has also to sell a neat crunity seat, situate on Frankford road about a mile and a half from town, also an Organ which has five stops, big and loud enough for a small congregation.

PENNA. JOURNAL

8/7/1760

JOHN WEBSTER,
UPHOLDER, late of LONDON,
HAS removed from Chestnut-street to Second-
street, opposite the Golden Fleece, where all
kinds of Upholstery work is done in the most elegant
and best manner at the lowest prices.

PENNA. CHRONICLE

11/27/1769

COLONIAL CRAFTSMEN OF PENNSYLVANIA

ABout a fortnight since early in the Morning, was found in Leritia Court, a fowling Piece loaded, the Owner by applying to William Savery, Chair-maker in Second Street, describing the Marks, and paying the Charges, may have it again.

PENNA. JOURNAL

11/1/1750

THE 13th of this month was found in Second-street, near the market, a good beaver hatt, the owner by applying to William Savery may have it again.

PENNA. JOURNAL

8/22/1754

Made and sold by **JOSIAH SHERALD**, at the Sign of the Gold-headed Cane, in Second Street, a little below Dock Bridge.

AL L Sure of Reff-bottom Chaire, Windfor Chaire, Couches, Cenes, &c. made in the best Manner, and newest Fashions, which he will sell low for Cash or short Credit. Any Person that will favour him with their Custom, by Orders, or any other Ways, may depend upon being well served, with the utmost Care and Dispatch. The said Sherald will better Chaire for Goods at Cash Price.

N. B. He gives Five Pounds a Cord for Hickory Wood, or any smaller Quantity in Proportion, the Grain of which must be Half an Inch apart, must split straight and clean; it generally grows about Hedges and Fences, it must be the Butt Cut, and at least four and an Half or five Feet long.---He has also for Sale, a very good Clock, made in the newest and best Manner, with the Time of High Water, and Age of the Moon, with a good Mahogany Case, which he will sell very low for Cash only. 8

PENNSYLVANIA GAZETTE

9/5/1765

THOMAS AFFLECK,

CABINET-MAKER,

TAKES this method to acquaint the public, and particularly those who have been pleased to favour him with their custom, that he has removed from his late shop in Union Street to Second-street, a little below the Bridge, and opposite Henry Lisle's, where he carries on the cabinet-making business in all its various branches. He takes this opportunity of returning thanks to his customers for their past favours, and assures them that they may depend he will continue to do every thing in his power to give them entire satisfaction.

PENNA. CHRONICLE

12/12/1768

COLONIAL CRAFTSMEN OF PENNSYLVANIA

JOHN WEBSTER,

Upholderer, from London,

Who is removed from Arch-

Street, to the corner shop, facing the London Coffee-House, in Front Street, for the better serving and convenience of his good customers, begs leave to acquaint all ladies and gentlemen, and those who shall please to employ him in the upholstery business, that they may depend on having their work executed in the best and newest taste, such as, Sofas, couches, canopies and canopy-beds, French ellows, stools, chairs; rooms hung with paper, chints, damask, or tapestry, &c. also the best and newest invented Venetian sun-blinds for windows, on the best principles, stain'd to any colour, move to any position so as to give different lights, screens from the scorching rays of the sun, draws a cool air in hot weather, draws up as a curtain, and prevents being over-loaded, and is the greatest preserver of furniture of any thing of the kind ever invented. As the said Webster has had the honour of working, with applause, for several of the nobility and gentry, both in England and Scotland, hopes he will meet with some small degree of encouragement amongst the benevolent of Philadelphia, as they may depend on being punctually and most reasonably served.

PENNA. CHRONICLE

11/23/1767

August 29, 1768.

THE PARTNERSHIP of **HENRY CLIFTON** and **JAMES GILLINGHAM**, (Joiners) being dissolved, those who have accounts against said partnership, or are indebted to it, are desired to apply to the subscriber for settlement, as the books are in his hands.

N. B. I have taken the shop lately occupied by Samuel Matthews, in Second-street, a little below Dr. Thomas Bond's; where my friends and former customers may depend on having any kind of Joiners work, or Chairs, made in the best and newest manner.

JAMES GILLINGHAM.

PENNA. CHRONICLE

9/5/1768

TO BE SOLD, BY
WILLIAM CRISP,
At his house in Arch-street, between Front and
Second streets, Philadelphia,
Choice MAHOGANY,
Of all sorts, from the thickness of 5 inches to an
half inch:

The said **CRISP** follows the
business of Carving in all its different branches,
where Cabinet-makers, and others, may have their
business done with care and dispatch, and have four
months credit allowed them. Also follows the business
of Cabinet-making, where town and country
may be supplied, at the most reasonable rates.

PENNA. CHRONICLE

6/26/1769

The Navy Pitcher

THE collection of ceramics at the Pennsylvania Museum has been enriched in a manner that must be especially pleasing to the citizens of Philadelphia. It is a pitcher 10 inches high decorated with flowers and landscape in dark blue. This ware was produced in Staffordshire for the American market much as the Germans now are producing post-cards, "they shall not pass," "American troops in Paris," "Château-Thierry," etc., hoping that they may be acceptable for trade with their late enemies.

What is now known as Anglo-American pottery was made in Staffordshire beginning about 1830 and continuing for roughly a period of twenty years. Enoch Wood was one of the best known of these potters. This pitcher, however, is by an unidentified maker. In the catalogue of the sale it was described as "not listed by Dr. Barber." On the contrary, it is listed as number 474. Dr. Edwin Atlee Barber, the late Director of this Museum, was a foremost authority on American pottery and to his loving care and attention we owe the very noteworthy collection now in Memorial Hall. It is with rare pleasure we are able to make this addition to those gathered under his direction.

The scene depicted is the view of a port. In the foreground to the right a sailor points out the monument to a companion. On the left is a large monument with draped standards and medallions. The base is inscribed "WASHINGTON, INDEPENDENCE, MANLEY, TRUXTON, JONES," and some letters of another name. The genius of Washington gave Americans independence, which was secured to them by the splendid achievements of the Navy. The next name is that of Captain Manley, whose capture of the British ship "Nancy" by the schooner "Lee" from Marblehead on November 29, 1775, begins the naval history of the Revolution. After many adventures Manley was in command of the American ship "Hague," cruising in the West Indies. Being pursued by the British "74," he endeavored to escape by running his ship into a sand bar. Fortune favored him and, as he bumped over into deep water on the other side, he fired thirteen guns in defiance. This, occurring in July, 1779, after the preliminaries of peace, closed the Navy's part in the Revolution.

All are familiar with the superlative exploit of the war with France, for which the Congress awarded Commodore Truxton a gold medal.

The name Jones naturally suggested that of our picturesque John Paul, but by its sequence following that of the victor of 1800, it would seem to be Captain Jacob Jones, who in the war of 1812, while commanding the sloop-of-war "Wasp," captured the "Frolic." Two hours later H. B. M.'s ship of the line, "Poictiers," recaptured the "Frolic." This was one of the most romantically thrilling events of the war, and when Captain Jones finally brought his ship to Philadelphia he



received a welcome that was awarded to but few of the American heroes.

The "Wasp" and the "Frolic" make one feel that the name seen only in part is that of James Biddle, who commanding the American prize crew from the "Wasp," was taken prisoner when the "Frolic" was recaptured by the British.

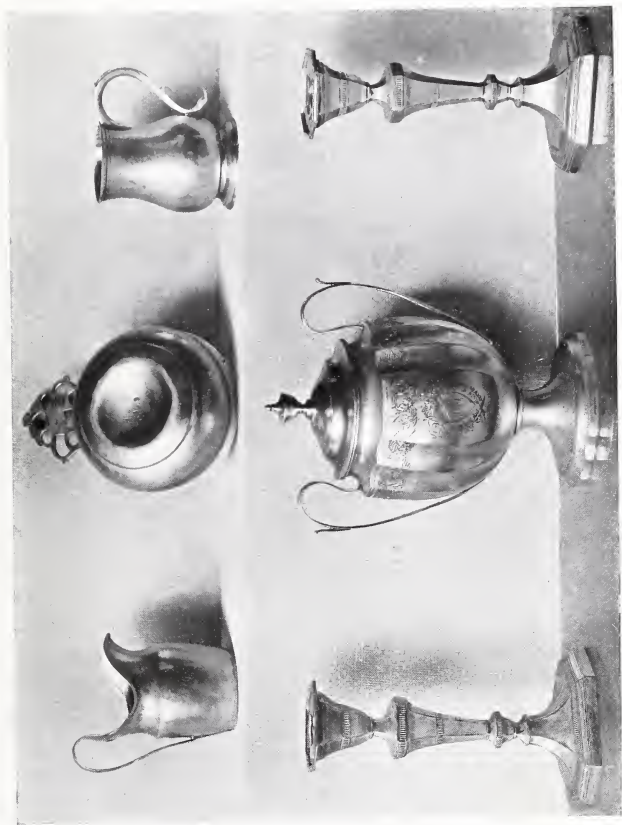
Commodore Biddle, while commanding the squadron in the East Indies, exchanged the ratification of the first American treaty with China.

This is one of the rare views of this popular ware, and so far as we know, found only on pitchers. By reason of close association of Philadelphia with the old Navy it should excite wide interest here. Would it not be fitting in the future to designate this the "Navy" pitcher?

S. W. W.



RECENT ACCESSIONS—SILVER



RECENT ACCESSIONS—SILVER

February—October, 1920

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CLASS	OBJECT	SOURCE
Silver	Pair Sheffield candlesticks and 2 coasters; beaker, sugar bowl and creamer, American; coffee pot, tea-pot and sugar bowl, English; sugar bowl, Italian..... Sugar bowl by Littleton Holland, Baltimore, c. 1800; sugar basket, London, 1794; pap boat, by Thomas Hamersley, 1756; pair salt-cellars, by Richard Humphrey, 1771; pair salt-cellars, by John David, 1736-1798; pair salt-cellars, London, 1762.....	Lent by Dr. Samuel W. Woodhouse, Jr. Purchased from Temple Fund.
Textiles	Quaker costume, brown silk; set of dimity bed curtains.. Marionette and 2 pincushion dolls, old American..... Beaded purse; 2 patch-work quilts and 2 patch-work designs for quilts, old American..... Embroidered linen handkerchief..... Infant's dress of embroidered mull..... Doll, French, 1865..... 2 dolls, Danish costumes..... Collection of 15 pieces of tapestries..... Printed linen, English c. 1840..... Koula prayer rug..... Printed linen handkerchief; pair of chenille garters, 1818..... Collection of costume dolls..... Bedspread and curtains, toile de Jouy, eighteenth century..... 6 Mongolian temple pillar rugs, eighteenth century, made in China.....	Given by Mr. Edwin C. Atkinson. Given by Miss F. R. Carter. Given by Miss Mary Germani. Given by Mrs. Samuel Glover. Lent by Mrs. J. M. Kennedy. Lent by Dr. Morris Lewis. Lent by Miss Helen Semple. Bequest of Lewis S. Ware. Given by Mr. Langdon Warner. Given by Miss Juliana Wood. Given by Miss Matilda Roberts Woodhouse. Lent by Mrs. Megargee Wright. Purchased from Offertory Fund. Purchased from Darley Fund.
Miscellaneous	2 receipts to Daniel Harting, 1787 and 1788..... Toy engine and 2 cars, old American..... 4 silhouettes, English c. 1825.....	Given by Miss Josephine Brazier. Given by Mr. John Bullock. Lent by Mrs. H. Vincent.

Pennsylvania Museum and School of Industrial Art

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